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JANE KENNARD.

THE MATINEE GIRL.

What a one-night stand Lakewood ought to be! If I were a manager I should take an attraction down there for a run during Lent. Two immense hotels and any number of cottages filled with envious New Yorkers and nothing doing.

Of course, that is what one goes there for, but it gets to be hard work after the first hour and a half of perfect rest. Then one begins to walk around the lake and look for trouble.

Then you go back to the hotel. There is nowhere to go but there. And you eat a few meals and begin to examine the time tables. There is only one trouble with Lakewood. It is too far from the Bowery.

Last week my doctor told me I must have rest. I was working too hard, he said. If there is one thing that delights the soul of a consistently lazy person it is to be told that the person is working too hard.

So I tried to put on a wan, pinched look and told him a few symptoms just to encourage him. I told him I had occasional spells of dizziness and a heady feeling mornings, together with hallucinations and a furred voice.

He said, "Ah, yes!" that I was working much too hard, and must have rest and quiet, and that a few days at Lakewood would make a New Woman of me. Oh, I don't know!

That was how I came to discover Lakewood as a one-night stand. If Oscar Hammerstein would only go down there and put up a few theatres, I think managers would be clamoring for dates. Not to speak of the poor actors who could wander daily in the forests and be swept by piny breezes. Imagine a Rialto in the woods. "Meet me on the Cathedral Drive at four, my dear boy, and I'll tell you about the offers I have for next season." Or, "I'll see you in the sun parlor after dinner and show you some press notices I got in Butte. We turned 'em away every performance."

But really, when you think of the hundreds of invalids there with nothing to do but eat six meals a day and change their clothes every hour, it makes one feel that it would be a benevolence to put on a good bill or at least take one down there for a night. Besides that, there's money in it, and while you are doing a good action with one hand, you will be taking in money at the box office with the other.

There is really no need of letting your right hand know what your left is doing in such cases. It is never done nowadays.

Whoever Weber and Fields' tailor may be, he is a peacherino.

The suits which the two comedians wear as the bad brothers in Catherine are dreams.

The loud check in Fields' suit struck me so hard that I went and ordered a golf cape like it. And Weber in his little Willie make-up is too sweet for anything.

A girl in a box near me said, "If they really look like that how trying it must be to see them around home."

And the man who was with her said, "Why, they are the two handsomest men in New York, I give you my word!"

I went out early and waited at the stage door to see them go out, when I heard that, but they must have known I was there and made their escape some other way.

It is a dreadful thing to be a Matinee Girl. One has to be so circumspect in one's conduct. With a Matinee Boy it is different. The more devilish he is, the more he looks the part.

Burlesque as it is done at the little Broadway Music Hall is a high art. I couldn't help thinking how the original actors of Catherine must have enjoyed the fun in contrast to the lugubriousness of the drama.

The original Catherine was one long weep; the burlesque is one long laugh. You keep on laughing from the beginning to the end just because you get in the habit of it.

There is nothing like getting an audience in that habit when you are doing a funny play. You mustn't give them time to wonder what the joke is, but keep the current on.

When I came away from Catherine at the Garrick, I felt that life was real and earnest, and that one ought to try and be good and pay one's debts and keep off Broadway. It is depressing to feel that way.

From Catherine at Weber and Fields' I came away humming Dinah, and wishing I were a man so that I might go out with the boys and have a good time! Instead of that I had to go over to the hotel across the way and—well, you all know what the hotel is. A good place to sleep—healthy location, and all that, but—

But in spite of that life seemed a beautiful bubbling rose-colored joke. It was to laugh! I felt like a young nephew of mine must have felt one day when we drove around in the country for several miles looking for some ruined mill or something and couldn't find it, and gave up in disgust and turned homeward, tired, hungry and mad, knowing that we would get the laugh from every one for our fruitless search.

Suddenly the boy began to laugh. I didn't feel that way myself, so I asked him somewhat sharply, "What on earth are you laughing at, you idiot?"

"Oh, nothing," he gurgled, apologetically; "I just thought I'd laugh, that's all!"

Sothern is the one actor on the stage to-day who can wear high boots and a plumed hat without looking ridiculous. He has the swash-buckling, swaggering air that goes with a sword and a cloak and he seems able to cast off his nineteenth centuryism as easily as he would a glove.

In The King's Musketeer he seems better fitted than he has ever been with a setting of romantic incident and reckless, melodramatic spirit. And his love-making is like the real thing.

Sothern is equipped by nature with all the elements that go to make a splendid stage lover, so he must not be too highly praised on that score. His eyes and his voice have played havoc with the hearts of matinee girls for many moons, and his photographs are still the best sellers in spite of Hackett, and Scott, and others that have come up like flowers in the footlight garden.

But where he gets that old tapestry air of his and the dare devil spring to his walk and manner is a mystery that makes one think he may have lived in some other incarnation when cavaliers snatched their lady loves up on their saddles and rode off with them into the sunset without even a toothbrush!

It is something more than mere art. They don't teach it at the schools of acting, and Al-

fred Ayres himself couldn't analyze it or explain what it is.

But the melancholy truth is that Sothern has a monopoly of it, whatever it is. Most actors, when they get into costumes of that sort, are either hideously stony or else they look like soap advertisements or something that you'd be likely to get with a pound of tea, if you didn't watch out.

Put a feather in an actor's hat and give him a sword that clanks, and he thinks it is necessary to bite great chunks out of the scenery and take large steps to show his boots.

Whenever I see a plumed hat and a cloak I know what to expect. And I am reminded of the scene in Cordelia when Mrs. Yeamans was gushing about some chap.

"He's a cavalier!" she exclaimed.

"He looks like a cavalier," said Harrigan.

I wish somebody with time on his hands would turn Hitchins' "The Londoners" into a comedy. It would make one of the cleverest, funniest, newest farces ever thought of.

It is full of the funniest lines and situations. The obsequious footman with his parrot-like replies, the languid heroine and the little American woman masquerading as a man are all the best sort of material.

Its epigrams are better than Pinero's. The lady who wants to get out of society tells her friend: "Once I had it given out that I had lost all my money, but it was no use. My friends all rallied around me. Have you ever been rallied around? It's very fatiguing!" And of the rich bun merchant the author says, "He had risen from the gutter, but every one does that nowadays."

Marriner, the maid, is also a deliciously humorous character, with her deep knowledge of life's problems and philosophic grasp of human nature.

It would make a rattling play. I think. Of course if you see it in this column it isn't always so—but on the other hand it isn't a pipe dream.

Maud Haslam, who died last week, was one of the very sweetest ingenues that ever wore a white gown and blue ribbons. Her voice as well as her form and face was typical of girlhood.

Her life was one of constant work and advancement in her profession and her friends were many; her nature being one of those quiet, gentle domestic ones that so many people consider impossible to the dramatic profession.

The delicacy of her work was notable, one of her greatest successes being the part of the confiding wife in *Too Much Johnson*. She fought against her illness bravely, but death, which has taken so many of the best loved of the people of the stage within the last year, claimed her for its own.

Last week I wrote about Josephine Hall sailing for Havana, and next day, I think it was, she arrived in New York again after a brief stay of a few hours in the Cuban capital.

She told of tired feelings and no bath tubs. It won't do, she says. I knew there would be a kick coming when the first theatrical company from New York arrived at the Pearl of the Antilles and found no bath tubs and no bars.

The other afternoon a young man called in to have a cup of tea with me and in the course of conversation he said, in an amused way, "What do you think I did last night?"

"Went to Sam Jack's," I answered promptly.

"Why, how did you know?" he asked, surprised.

"Because," I explained, "you are about the seventeenth man who asked me during the last few weeks what I thought he did last night. Usually I say, 'Well, what did you do last night, Brother Bones?' The answer is, 'Went to Sam Jack's.' Now, when a man begins that way, I know the answer."

Oh, I'm a wiz! THE MATINEE GIRL.

JANE KENNARK.

On the first page of *THE MIRROR* this week is a group of attractive pictures of Jane Kennark, who for the past two seasons has been leading lady of Albaugh's Lyceum Theatre Stock company, Baltimore, where she has won unusual favor among theatre patrons. For several years Miss Kennark has been associated with notable companies. She is undoubtedly one of the handsomest and most versatile of the leading women of the day.

There is a quality in her acting that causes her to be remembered, and one who has seen her in any character is always anxious to witness her work again. Miss Kennark is particularly effective in emotional parts, and more than one critic of discrimination has referred to her as "the young Clara Morris." She was for some time leading lady of the Frawley Stock company, and her following in the cities where that fine organization was a favorite was enthusiastic to a degree.

Although young, Miss Kennark has had a schooling on the stage that accounts for her technical ability. She has played repeated engagements with several of the more prominent stars. Her conscientiousness and an ambitious spirit account for her steady development, which, supplemented by her natural gifts and her schooling, augur a success greater than any she has yet achieved.

ECHOES OF THE SNOWSTORMS.

In the recent heavy snowfall, Belle Archer and her *A Contented Woman* company were stalled out near Granite, Colo. With neither rotary plow nor thaw in sight, the players waded to the town hotel, and, finding that uninviting, Miss Archer offered to buy a food supply and to cook it on the train. She ordered a raid upon the local store, bought much to eat, and with a ham on her shoulder led the procession back to the train. In the baggage car a balcony scene was laid on trunks for a table, over which a floor-cloth was spread. Miss Archer donned kitchen clothes; and a feast was soon ready on the car stove. When the players' appetites were appeased, there was much left, and the ordinary passengers were invited to get away with the residuum. Next day, by dint of sundry telegraphic appeals from Miss Archer, the railroad sent assistance and hauled out the snowbound train. But the pretty star lost dates at Aspen and Leadville.

Selby's Players were snowed in on Feb. 13 at Mansfield, N. J., and in an unsuccessful effort to reach Lakewood in the raging blizzard, Mrs. C. A. Clymer, Sadie Johnson, and



SOTHERN.

Born of a race well known to fame,

And bred to the player's art,

He bears his father's honored name

To every Thespian mart.

(But yet he seems to hesitate

To take the step from good to great.)

Armed with a sword and clanking spurs,

He plays romantic parts—

And oh! the sighs his acting stirs

In many maidens' hearts.

(But most of us still watch and wait

And hope he'll give us something great!)

HARRY R. VICKERS.

the Fund's noble work, and therefore I hope that you will find room for this letter.

Respectfully yours,

—

SMALLPOX PRECAUTIONS IN DENVER.

Joseph Kilduff, of Tennessee's Pardner, dying in Denver, Colo., on Feb. 22, of hemorrhagic smallpox, the State authorities, fearing infection, closed the Tabor Grand Opera House Feb. 23-25. They also compelled Manager Arthur C. Aiston to cancel engagements at Cripple Creek, La Junta and Hutchinson. Mr. Aiston brought his company to Kansas City, where they rested three days, reopening last Wednesday at Fort Madison, Iowa. R. S. Rex has succeeded Mr. Kilduff in the company.

A NEW PLAY FOR MANTELL.

A dramatization of Joseph Hatton's novel, "The Dagger and the Cross," is now being made for Robert B. Mantell, who will probably produce it next season. The scenes of the play are laid in England, and elaborate and picturesque settings and costumes will be required.

ENGAGEMENTS.

Barney Fagan, for *By the Sad Sea Waves*.

Geoffrey Stein, with T. D. Frawley, to play characters at the Columbia, Washington.

E. D. Shaw, in advance of Willard Newell.

Mr. and Mrs. Neil Litchfield, with Uncle Josh Spruceby, for Uncle Josh and Aunt Je-

rusha.

Thomas MacLarney, Leslie Matthews, for The Great Northwest.

Dolly Mestayer, by J. F. Mincher, for A Night's Trouble.

Charles Arthur, with James A. Herne, for Beverly Davenport, in The Rev. Griffith Da-

venport.

Maud Sheridan, Edward M. Ellis, and James L. McCabe, with St. George Hussey, for Mrs. B. O'Shaughnessy, Wash. Lady.

Johnstown (Pa.) Opera House is Johnstown's best Theatre. Good time open. Terms reasonable.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, March 4.

While there has been an element of novelty in a few of the week's offerings, it has not been of a quality to incite especial interest, the resultant business, with few exceptions, being consequently light, save in vaudeville, where the continued rivalry has induced a remunerative attendance.

At the Montauk Julia Marlowe presented *The Countess Valjeva* on Monday and Wednesday. As *You Like It* was given Tuesday, Thursday and Friday, with Ingomar twice on Saturday, Colonel Sinn next gives a return date to Alice Nielsen in *The Fortune Teller*, which pleased so greatly when here in November.

The Bavarian Peasants, known as *Die Tergerneise*, filled a week at the Amphion with a repertoire comprising *Almenrausch* and *Edelweiss*, *Der Gesunde Kern*, *Proshaggen*, *The Crucifix Carver of Ammergau*, *Im Schwarzen Roess'l*, and *Jagerblut*. The patronage, far from what was deserved, has been confined to the German speaking community. Della Fox, who has always been an especial favorite in this section, will next attempt to revivify the interest, now apparently dormant in this particular locality.

The Grand Opera House was dark on Monday, owing to the death of Thomas Lee Mack, brother of Andrew Mack. The Wednesday matinee was omitted for that reason. The *Ragged Earl* was given on Tuesday night and at extra performances on Thursday and Friday, in order to keep faith with the resident management, who insisted on eight representations. The *Telephone Girl* is next underlined.

The Little Host, while entertaining in a way, is far removed from the sort of medium with which Della Fox has been heretofore identified. It smacks too strongly of the Tenderloin to be acceptable at the Columbia and houses of a like grade, and while Miss Fox has a support amply meeting all requirements, especially so in the case of Eugene O'Rourke and John Slavin, her return to the old-time line of work will be gratifying to her admirers. Manager Sinn has Annie Russell to follow in a fortnight's booking of *Catherine*.

The Bijou has prospered with *Daughters of the Poor*, which proved a melodrama of interest, well cast and embellished with some striking scenic effects. Manager Harry C. Kennedy next receives a return call from *A Female Drummer*.

At Hyde and Behman's Mr. and Mrs. Edwin Milton Royle for their second week revived *Captain Impudence*. Filsen and Errol were heard in a new act abounding with talk, while other turns introduced George W. Monroe, Mand Beall Price, James Thornton, Diana, George W. Day, Gallardo, and the Budworths. A good bill is next scheduled that presents Flo Irwin, Marie Dressier, and Walter Jones and Marie Jansen.

A Stranger in New York at the Gayety, with Harry Conner, Anna Boyd, Harry Gilfill, and people of that ilk, will be displaced for a dash of vaudeville, led by the Four Cohans.

The Novelty has shown Sidney Drew and wife in *When Two Hearts Are Won*, in which Mr. Drew continues to perpetrate double entendres that are unworthy one of such lineage as he. Alice Shaw and her interesting daughters have whistled, Hanley and Jarvis have rattled off a lot of good gags, the Countess Von Hatzfeldt has proven a capable soubrette, Master Joseph O'Hare warbled some ballads very sweetly, Ed Latell plucked the banjo to good advantage, Sadie Probst and Edgar Bixley were amusing in a clever sketch, and Sadii rung the curtain down with a gymnastic act of superior merit.

Human Hearts was the exhibit at the Lyceum. Northern Lights follows.

The Brooklyn Music Hall, in lieu of its regular vaudeville, has offered a queer compound called Side Tracked. Robin Hood, Jr., 6-11.

Miss New York, Jr., proved to be one of the season's best offerings at the Star, which, as a matter of fact, has this week given the best vaudeville show down town. The programme has had especial local interest owing to the debut of two Brooklyn youths, Harvey and Jordan, lads of eighteen and nineteen, who give promise of rivalling Sandow ere long. Manager William L. Bassell next has *The Gay Morning Glories*.

At the Empire, Reilly and Wood's Show is followed by The Bohemian Burlesquers.

The Fleur de Lis Extravaganzists, with the noted George Dixon as a pugilistic attraction on the side, crowded the Unique.

The Park reopens Monday with the Jaxon Opera Troupe, who propose singing there twice each day, at a general admission of 25 cents. The Chimes of Normandy is named as the first venture. This organization hopes to remain for four weeks, after which Milton Aborn comes there with his "10-20-30" cent productions of comic operas for an indefinite stay.—Colonel Sinn announces a notable array of volunteers for Leonard Grover's benefit at the Montauk on Wednesday afternoon, March 8. The official list to date includes N. C. Goodwin, Rose Eytting, Mr. and Mrs. Sidney Drew, Nellie McHenry, J. H. Stoddard, Aunt Louisa Eldridge, John Webster, Grace Huntington, Willis A. Sweatnam, Amy Lee, George Richards, Pearl Andrews, Eugene Canfield, Florence Thropp, Pilar Morin, and May Noble. SCHENCK COOPER.

JERSEY CITY.

The King of the Opium Ring, a new sensational melodrama in four acts, was presented for the first time on any stage at the Bijou Theatre Feb. 27-4 to fine business. Charles A. Taylor is the author, and Blaney and Vane the producers. The play made a hit with the gallery, and the strong finale of each act called for three and four curtain-calls. The play is located in the Chinese quarter of San Francisco in 1890. The plot deals with a gang of opium smugglers, who organize a ring, of which George Macy is the King and Georgette the Queen. The latter and her sister are separated from their father, a sailor, in infancy. Georgette gets into the clutches of the Opium King, and is finally sold by her lover to Wah Sing, a Chinese higblinder, and a member of the opium ring, who proposes to marry her. Just in the nick of time help arrives. Georgette is rescued, father and daughters are reunited and the villain meets his just doom. In the first act the scene is Deadman's Dock, Bay of San Francisco, with the Golden Gate in the distance. The second act shows an underground Chinese opium joint, the headquarters of the smugglers. The third act shows Sacramento Street, with a Chinese theatre. The Fong Quay Club and the Palace saloon. It is the Chinese New Year, and the streets and houses are profusely decorated with Chinese lanterns and flags, and the Chinamen are garbed in holiday attire. This act also has a sensation. Three acrobats, as Chinamen, one upon the others' shoulders, form a human tower, upon the summit of which Georgette is carried rapidly across the stage from one balcony to another, and thus saved from the hands of the villain. In the final act the assembly room of the Fong Quay Society is shown. The scenery throughout is elaborate and evoked applause. The co. is a strong one, and the first performance was remarkably good and free from hitches. Harrison J. Wolfe was acceptable as George Macy, the King of the Opium Ring. Edwin Walter as captain of the harbor police and George Weasel as Ironsides, the father, were very good. M. J. Jordan as Wah Sing was excellent. W. J. Melville as the coon had little to do, but did it acceptably. Edward Gillespie, George Staley, Jay L. Packard, and Holmes Grover took good care of the Chinese characters. Other small parts were looked after by Frederick Goodwin, William Trainor, Alexander Cameron, Charles Whyte, and James Hunt. Lizzie Mulvey plays a chic young duchess. Pearl Inman a good Dutch girl. Ada Boshell a typical Irish woman, Mary Stewart is a meek wife, and Madeline Merlin is a good leading woman. In the last act Mulvey and Inman do a song and dance and a capital cake walk. Johnny on the Spot 6-11. Martin's U. T. C. co. 23-18.

The White Heather was presented at the

Academy of Music Feb. 27-4. A Stranger in New York 6-11. London Life 13-18.

The one hundred and thirty-first anniversary of the birth of Ireland's hero martyr, Robert Emmett, will be celebrated at the Bijou Theatre.

How Smith Met Jones is the title of the new play in which Florence Bindley will star next season. Miss Bindley and her husband, Charles Dittmar, will sail for Europe in April, and after a few engagements there the pair will return to this country to put on the new farce. The season is now being booked.

Manager Holmes has booked *The Turtle* for the Bijou Theatre this month.

A dress rehearsal of the new play, *The King of the Opium Ring*, was held at the Bijou Theatre here 26. Among the spectators were the members of *A Female Drummer* co.

Selene Johnson, of this city, has signed as leading woman of the Frawley Stock co. for a summer season at Washington, D. C.

J. F. Sullivan is manager of *The King of the Opium Ring*. Manager Blaney attended the performance 1.

Matters are practically settled as to the occupancy of the Academy of Music here for next season. The announcement that Mrs. Henderson and her son, Frank, would retire from the management of that house after this season has caused much regret among the theatrogoers in this city. Nine years ago, when Manager William H. Henderson died, Mrs. Henderson assumed charge, with her son Frank as business manager, and since that time both have worked hard, conscientiously and honestly for the patrons of the house. No misrepresentations have ever been made about the performances given, and mothers have always felt a certain amount of security in letting their young children attend matinees at the Academy, knowing that Mrs. Henderson's watchful eye would be upon them.

WALTER C. SMITH.

MILWAUKEE.

The annual benefit of the local lodge of Elks was held at the Davidson Theatre Feb. 24, a large audience being in attendance. Members of the Thanhouser-Hatch and The Real Wildwood Brown co. contributed to the programme.

An interesting feature of the entertainment was the initial production of a one-act tragedy by Irving Brooks, entitled *German Honor*. The play is exceedingly well written, and contains some very strong and effective situations, that were vividly brought out by Frederick Paulding, Irving Brooks, and Nan Mifflin, who comprised the cast.

The play was distinctly successful, and the repeated curtain-calls testified the appreciation felt by the audience both for the clever author's work and the magnificent rendering it received.

The entire benefit was a pronounced success, and netted a neat sum to the Charity Fund of the lodge. The Jefferson De Angelis Opera co. gave one performance of *The Jolly Musketeer* at the Davidson 26 to a good house.

Stuart Robson 2-4. Willie Collier 5-8.

At the Bijou, Walter Walker and a very clever co. opened a week's engagement in *A Bachelor's Honeymoon* to a large and pleased audience.

Mr. Walker scored an instantaneous hit in the leading role, and very satisfactory work was done by Maud Ream Stover, Mildred St. Pierre, Franklin Hill, Emil Hoch, and Della Stacey.

Frank Lyden and George Morehead are also entitled to mention. A Parlor Match 5-11.

The Thanhouser-Hatch Stock co. gave a superb production of *The Banker's Daughter* at the Academy 27 to a full house. Frederick Paulding made his first appearance as a member of the co. in the role of De Caroac, and met with an overwhelming reception. Eugene Moore as Strebelow, William Yerance as Westbrook, Lucius Henderson as Routledge, Irving Brooks as Babage, Alberta Gallatin as Lillian, Mary Davyport as Mrs. Holcombe, Frank B. Hatch as Phipps, Edwin Thanhouser as Brown, and Donald Bowles as Montvillars, all did excellent work, and formed an exceptionally strong and well balanced cast. Nan Mifflin made her reappearance as Mrs. Brown, and was warmly received, and Meta Brittan, Samuel Lewis, E. A. Berthelet, and Baby Vavene added their quota to the general success of the production. The scenic settings were handsome and picturesque, and the piece ran with perfect smoothness. Mr. Barnes of New York 6-12.

The Banda Rossa will be heard at Music Hall 4.

A morning paper recently stated that D. H. Hunt and Perry Landis, of Chicago, and Powell Crosley, of Cincinnati, were in the city looking for a site for a new theatre. It was further stated that the partially completed Metropolitan Theatre was the property which they had in view.

Several other sites were looked at, but the prices quoted soon brought negotiations to an end. Mr. Eckert, the president of the Metropolitan Theatre Co., had the following to say regarding the matter: "I do not want to sell the theatre. There is already \$27,000 invested there and it will take about \$30,000 to complete the structure. I have interested capital enough to complete the building. What I want now is the right kind of a man to whom to lease the house. Several persons are now negotiating for the lease, and when the deal is closed the theatre will be rapidly completed. The original plans, with the exception of the roof-garden feature, will be adhered to. The house will have a capacity of 1,800, and the policy will be to play first-class vaudeville."

RENNOLD WOLF.

Dodd was a typical stage policeman. Ethel Strickland was charming in the role of Marion Hayes. Mabel Strickland, a bright and very clever little actress, played Gertrude Underholz charmingly. Madge Otis was very pleasing and attractive as Bernice Underholz. Louise Arnott was decidedly good as Mrs. Beckman-Streeter. Ada Gilman contributes considerable fun as Tilly. Vaudeville 6-11.

Phinney's United States Band will go to the Paris Exposition season 1900.

George A. Fair, an old-time theatrical manager in Chicago, was in the city 28, en route to the Pacific Coast.

Robert B. Mantell did a large week's business at the Grand Opera House 19-25. Manager M. W. Hanley, of that co., has brought many good attractions to St. Paul during the past thirty years, and Hanley, through his genial nature and courteous bearing, has made many warm friends here.

GEORGE H. COLGRAVE.

BUFFALO.

The patrons of the Star were agreeably surprised at the excellence of the production *Mis-Happened* Feb. 24, 25. The play, which is termed a "farical study," is one of the brightest comedies seen here this season, and the co. is exceptionally strong. The situations are new, the action, after the first act, is brisk, and the dialogue unusually clever. Charles Dickson as Tom Genowin was natural and showed a keen appreciation of the humorous lines allotted to him. His work was entirely satisfactory. Henrietta Crozman was pleasing to look upon and acted her part with rare good judgment. The charming presence of Ethel Knight Molisson added brightness to the comedy, and she did much toward the enjoyment of the play. Carrie Bohr was excellent, as was also Ada Eckert. Business good. James O'Neill enjoyed a highly successful engagement 27-1, rendering *Monte Cristo*, *When Greek Meets Greek*, and *Virginius*. Two of these plays are so well known as to need little criticism. Suffice it that Mr. O'Neill and his admirable co. gave entire satisfaction. *When Greek Meets Greek* proved to be decidedly interesting, and Mr. O'Neill's acting won enthusiastic approval. Of the supporting co. Elizabeth Barber, Frederick Hartley, and Edmund Breese deserve mention. *La Belle Helene* 2-4. James Hackett 6-11.

In Old Kentucky is always assured a big week's business at its annual presentation here, and the engagement this season has proved no exception. The Lyceum was crowded 27-4 with highly appreciative audiences. Effie Warner played the role of Madge Brierly and she did it well. The supporting co. was capable.

Manager John Laughlin was taken suddenly ill at the Lyceum Theatre during the Tuesday matinee of this week. He was removed to his home, where a speedy recovery is looked for.

John H. Meach has returned to this city after a prolonged absence in Chicago.

B. P. O. E. 23, expect to give a monster benefit in the near future. Negotiations are pending for the engagement of the minstrel co. of the Rochester Lodge which recently gave such highly successful performances in that city.

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RENNOLD WOLF.

DENVER.

At the Broadway Sousa's Band did the customary big business at four concerts Feb. 25, 26. This excellent organization and its brilliant leader were received enthusiastically. Denver Lodge No. 17, B. P. O. E., gave its first annual benefit 24. The theatre was packed. The programme, which was devoted to minstrel and vaudeville, made a big hit. The entertainment was produced under the efficient general direction of Joe Newman and the stage-management of Frank Bassett. Those participating in the musical and minstrel features were Messrs. Chapman, Dooley, Leech, Stauffer, Middlekauf, Harris, Martin, Murray, Furlong, Taylor, Wallace, Throebrock, Snyder, Wright, Taylor, Grant, Hutchins, Woodman, Johnson, Keneck, Benard, Condon, Millett, Newman, Witter, Denmond, Hamilton, Draper, Mangold, Sergeant, Sill, and Jones. The olio introduced Fred Mangold, the Helmreich Acrobats, Harry D. Martin, Draper and King, Joe Newman, Rand and Rand, Living Pictures, quartette, The Darktown Lodge, Davis and Davis, and the animated song sheet. The entertainment was an entire success. R. E. Bell's School of Acting 22 gave a performance decidedly creditable to the pupils and to Mr. Bell. Three plays were presented, *Sweethearts*, *The Setting of the Sun*, and *All in a Fog*, and were capably handled. The students participating were J. C. Myatt, J. Flockhart, Margaret Allen, Nellie Hurley, Lafayette Green, Geneva Perrault, Miss Melville, C. White, Verona Ernesti, and Adeline Dunlap. Mr. Bell also took part. Upon the evening of 23 occurred the first annual faculty concert of the Academy of Music and a fine programme was delightfully rendered. Among the well-known musicians connected with the Academy and who appeared at this concert were Lucille Du Pre, Kate Norcross Yale, Fred Eric Howard, Grant Weber, Mrs. Rena Reed Wetzel, Raffaele Cavello, and Harry Kroesen. Mae M. Putnam gave a reading and also platiques with drapery. Grant Weber, a recent addition to Denver's musicians, has attracted much favorable comment by his clever Chopin interpretations, his sympathetic and musical touch being particularly suited to these works. Ellis Opera co. 6-8.

The Arion Club has secured Teressa Carreno, the pianiste, for its concert, to take place at the Pabst Theatre 6.

Negotiations are now under way for a stock co. at the Alhambra, to open probably April 23. C. L. N. NORRIS.

ST. PAUL.

Stuart Robson and his excellent co. presented his new comedy, *The Meddler*, at the Metropolitan Opera House Feb. 23-25 to large and appreciative audiences. Mr. Robson, as Francis Ell, gave an excellent rendition of the title-role. Marie Burroughs possesses rare dramatic ability. She was charming in the role of Mrs. Bancroft, playing the part with the quiet dignity that is due the character impersonated. Miss Burroughs is a favorite with St. Paul theatrogoers. Theodore Babcock's Mr. Chandler was an intelligent and refined portrayal. Frank C. Bangs was happily cast as Captain Oliphant. Harold Russell does good work as Mr. Bancroft. George Paunceforth made the most of the part of Mr. Shiribon. Maude Porter as Mrs. Oliphant, Mrs. Robson as Mrs. Porter, and Gertrude Perry as Beanie Ell sustained their roles well.

Phinney's United States Band 26 to select and delighted audiences. The Jefferson De Angelis Opera co. presented *The Jolly Musketeer* 27-1 to full houses.

The co. is strong in fresh young voices and clever artists. The opera is splendidly staged. The costumes are rich, and in keeping with the beautiful scenery and exquisite stage setting. The music is delightful; every solo number and each concerted piece was repeatedly encored.

Mr. De Angelis is a comedian of recognized merit. He is decidedly clever as the Jolly Musketeer. His comedy is enjoyable. Bertha Waltzing's fine sympathetic soprano voice was heard to advantage in the role of Verve. Her solo in the second act was most heartily encored. Maude Hollins has a sweet soprano voice and was charming in the role of Yvette. Van Fielding's interpretation, and Allen Patton received a good share of the plaudits as Lieutenant Schuyler. Frederick Conger was unusually well cast as Richard Vance. David Miles made the most of the character of Isaiah Sharpless, and Mr. Sheldon was good in the character of the Chinese Minister. Lavinia Shannon was unusually good as Mrs. Hillary. Miss Daily made a very sweet, sympathetic Mabel Denman, and Marion Berg was charming as Josie. Miss Bridges gave a good impersonation of Mrs. Schuyler, and Miss Field was well cast as Mrs. Armstrong. The performance was one of the best in every way of any yet given and crowded houses have been the result. Camille 6-11. Incog 13-18.

The Smyth and Rice Comedians, a very clever co., presented *My Friend from India* at the Grand Opera House 26-March 4 to full houses. Charles H. Bradshaw, as Erastus Underholz, carried the part with much spirit. Ernest Warde was excellent as Charles Underholz. George Mack, as A. Keen Shaver, played with good facial expression. Charles E. Mitchell gave a clever impersonation of Rev. James Tweedie. Thomas

Woods, and Frank Bell. Probably the best of all is Phoebe Davis, who finds splendid opportunity for her fine talents in the character of the heroine, William H. Crane 6-11. At the Lyceum 27-4 Superba is the bill. Marie Watneyright 5-11. Peck's Bad Boy is running at Whitney's Opera House 27-4. Isaac's Octroopus 5-11.

KIMBALL.

PROVIDENCE.

E. H. Sothern was booked for the Providence Opera House Feb. 27-4, but in order that he might produce The King's Musketeers in New York, his time was taken by James K. Hackett, who presented Rupert of Hentzau. The Bride Elect 6-11.

At Taine's Theatre 27-2, the Romain Stock co. presented The Queen's Shilling with satisfactory results. William J. Romain, Orr S. Cash, Harry Lane, Alethe Craig, and Louise Meredith played leading parts. A new feature inaugurated during this engagement was the presentation of a curtain raiser, called The Lady of the Hair, by Sam Fletcher. The bright little sketch introduced Miss Fletcher in three different characters, and she makes the changes very quickly. There is a refinement about her work that, coupled with a charming personality, makes her a favorite with all who see her. The theatre was closed 3-4, but will open 6 with An Unequal Match, which will run for the week.

The second concert of the season by the Arion Club, Dr. Jules Jordan, director, was given at Infantry Hall 28 for a good sized audience. Sullivan's The Golden Legend was sung by the club, the solo roles being taken by S. Marcia Craft, soprano; Gertrude Edmunds, contralto; George Leon Moore, tenor, and Gwynn Miles, baritone. H. Evan Williams was to have sung, but, owing to illness had to cancel his engagement. To the great disappointment of many.

Howard Kranz, the comic opera singer, is ill in this city.

Duncan Campbell has retired from the Romain Stock co., of which he was stage-manager. The Star Theatre was so badly damaged by fire a short time ago that what remains must be torn down, and Proprietor Allen has given it to the poor of the city. The Inspector of Buildings will not allow another wooden building to be erected, and it is probable that Mr. Allen will put up a brick business block.

HOWARD C. RIPLEY.

LOUISVILLE.

Otis Skinner, a popular Louisville favorite, paid his annual visit to Macauley's Feb. 27-1, presenting Rosemary, which was seen for the first time here. The star and co. made the engagement one of the noticeably pleasant ones of the season. The Herrmanns 2-4. Modjeska 6-8.

Robert Fitzsimmons Vaudeville co. had a highly successful week at the Avenue 26-4. The Span of Life 5-11.

Two Nights in Rome was the offering of the Meffert Stock co. at the Temple 27-4. The entire co. was seen to advantage.

The Ellis Opera co. will appear at the Auditorium 2 in Carmen.

Am. Fairchild has replaced Helen Desmonde in the Meffert Stock co. Miss Desmonde was called East on account of the serious illness of a relative.

James B. Camp is the local representative of the Ellis Opera co., and his name appears as business-manager of the Auditorium during the engagement there.

"Ian MacLaren" will lecture here 18. It is more than probable that Daniel Quillip and his lieutenant, J. B. Camp, will give Louisville amusement lovers a season of Summer opera, with first-class principals, a large chorus and popular operas at the Auditorium.

CHARLES D. CLARKE.

NEW ORLEANS.

The Hopkins Stock co., at the St. Charles Theatre, presented The Great Diamond Robbery to crowded houses during the week Feb. 26-5. New and elaborate scenery was used in the production of this play, thereby making more effective the sensational character of the drama. Nellie Bourne daily gains in public favor and justly so, for her work is of the most conscientious and meritorious. The others in the co. are always to be relied on, and give satisfaction. The Danites 5.

Henry Miller, in Heartsease, was seen here 26-4. A Day and a Night 5-11.

The White Slave, presented by a fair co., was a popular price attraction here 26-4, and though it has been seen here repeatedly, the play has lost none of its popularity and continues to please. El Capitan 5-11.

The Scalchi Concert co. gave three performances at the Grand Opera House 2-4, under the auspices of the Daughters of the Confederacy. A crowded auditorium greeted the singers at every performance, and the enthusiastic reception tendered Madame Scalchi and her aggregation of singers was most flattering and deserved. Helen Nolde, Signor Cansio, Signor Alberti and Madame Scalchi were repeatedly encores.

J. MARSHALL QUINTERO.

GALVESTON.

The ever welcome Bostonians, in the somewhat time worn Robin Hood, were warmly greeted by a large audience at the Grand Feb. 26. Jessie Bartlett Davis being indisposed, did not appear, and her absence was a sore disappointment, though Belle Chamberlain sang Alan-a-Dale acceptably. The Devil's Auction, despite its antiquity, drew fairly 21, and seemed to please as of yore. Tim Murphy, in The Carpenter, 22 offered an excellent treat, and justly deserved the freely bestowed tokens of approbation of the appreciative though not overly large audiences present. A cheap and inferior microscope exhibition of the Sharkey-McCoy contest was shown before topheavy house 23. Scalchi Concert co. 24 attracted but a mere handful of people, due, doubtless, to the poor impression left last season, but few improvements have since been effected. El Capitan was capably rendered and thoroughly enjoyed 25, 26, although the attendance was not commensurate with the merits of the attraction.

C. N. RHODES.

CLEVELAND.

At the Euclid Avenue Opera House, Maude Adams was seen in The Little Minister Feb. 27-4. Hotel Tropic Turvy 6-11. William H. Crane 13-18.

The Ralph E. Cummings Stock co. was the attraction at the Lyceum Theatre 27-4, playing A Glided Fool. My Friend from India 6-11.

At the Cleveland Theatre, The Wheel of Fortune held the boards 27-4. Through the Breakers 6-11.

Maure will be heard at Association Hall 6. Charles King, an old Cleveland boy, late with the Neill Stock co., Cincinnati, is visiting his mother in this city.

A new theatre is to be built near the Star Theatre, and will be devoted exclusively to vaudeville. According to the newspapers it is to be a magnificent playhouse of the modern type. It is said that the opening will be July 1, and that Martin Manning will manage it.

WILLIAM CRASTON.

MINNEAPOLIS.

Shore Acres, which, despite its age, seems to have lost none of its attractions for local theatrogoers, opened a brief engagement at the Metropolitan Theatre 23 to excellent business. The Nathaniel Berry of Archie Boyd was a splendid characterization. Atkins Lawrence won marked favor as Martin Berry. William H. Burton made an admirable Josiah Blake. Herbert Lansberg was happily cast as Sam Warren. George K. Henry was effective as Joel Gates. Belle Theodore made a favorable impression as Mrs. Berry, and Miss Falls was a satisfactory Helen Berry. The play was mounted admirably.

Robert B. Mantell and a co. of more than or

ordinary ability opened a week's engagement at the Bijou Opera House 26 in The Face in the Moonlight. This was Mr. Mantell's first appearance in this city at popular prices and the house was packed to the doors. A Secret Warrant, Monarchs, Romeo and Juliet, Othello, and Hamlet filled out the week. My Friend from India 5-11.

A local amateur co., headed by Marie Moore, who has had some professional experience, gave a production of Arabian Nights at Century Hall 24. The performance was preceded by the curtain-raiser, Drifted Apart, in which Miss Moore and E. C. Joy took the roles of Lady Gwendoline and Sir Jeffrey respectively. As the Gipsy Percha Girl in the comedy Miss Moore made a most emphatic hit and gave evidence of much ability.

The closing concert of the Danz Symphony Orchestra was given at the Metropolitan Theatre 26, before a large and appreciative audience.

F. C. CAMPBELL.

PITTSBURG.

Through the Breakers, a sensational character play by Owen Davis, opened to a large house at the Bijou Feb. 27, and did well all week.

At the Duquesne, What Happened to Jones was the attraction 27, opening to a good sized house. Joe Hart's Specialty co. 6-11.

The Fortune Teller, with Alice Nielsen and a strong co., opened 27 at the Alvin. Next week, The Liliputians, in The Golden Horseshoe.

The stock co. at the New Grand Opera House presented Aristocracy 27 to a large house. Dr. Bill next week.

E. J. DONNELLY.

OMAHA.

At Boyd's Theatre The Prisoner of Zenda Feb. 24, 25. Von Yonson, with Ben Hendricks in the title-role, secured the usual large Sunday audience 26. Shore Acres 3-5. Jefferson De Angels 7.

J. R. RINGWALT.

CORRESPONDENCE

ALABAMA.

MOBILE.—THEATRE (J. Tannebaum, manager); Otto Skinner in Rosemary Feb. 17, 18 to delighted audience. Mand Durbin shared honors with the star. Wilbur Opera co. 20-21 in Carmen. The Queen's Lace Handkerchief, Girofie-Girofie, The Two Vagabonds, The Bohemian Girl, La Mascotte, The Black Hussar, and The Mikado; business good. Murray and Mack 27. Peters Comedy co. 28-4.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Graham and Theiss, managers); Aubrey's Dramatic co. return engagement Feb. 21-25 in The Land of the Living. Dangers of a Great City. My Uncle from India and A Jealous Woman. MacLean-Tyler-Hanford co. 1, 2.

MONTGOMERY.—THEATRE (S. E. Hirsch and Brother, managers); Under the Red Robe Feb. 22. Dorothy Morton Opera co. in Fra Diavolo to fair business 23. Murray and Mack in Finnegans Ball 1. Henry Miller 7.

TUSCALOOSA.—ACADEMY OF MUSIC (Cochran and Rabitte, managers); Fadette's Women's Orchestra gave a delightful concert Feb. 24; large audience. Alba Heywood 1.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers); Dorothy Morton Opera co. Feb. 22; poor business. Murray and Mack in Finnegans Ball 2. The White Slave 6.

ARIZONA.

PHOENIX.—PATTON GRAND OPERA HOUSE (S. E. Patton, manager); Andrews Opera co. pleased all Feb. 23-25. Why Smith Left Home 3. Rose Stillman co. 13-18.

TUCSON.—OPERA HOUSE (A. V. Grosetta, manager); The Bostonians Feb. 25 in Robin Hood and The Serenade; big business; performances excellent. Why Smith Left Home 4.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. L. Thompson, manager); The Herrmanns Feb. 19; small audiences; fair performances. A Day and a Night 20 packed house; good performance. Roland Reed in His Father's Boy to crowded house 21; splendid performance. The Dazzler 22; good house; fair co. The Highwayman 27. Aubrey Dramatic co. 28-7.

PORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager); The Dazzler Feb. 21; excellent performance; large house. The Signal of Liberty 4. Devil's Auction 10.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager); The Dazzler Feb. 21; fair house. A Day and a Night to fair house 22.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager); Why Smith Left Home drew largely Feb. 23-25; performance excellent. The Bostonians 27-4. The Sign of the Cross 5-11. Black Patti's Troubadours 12-18.—BURBANK THEATRE (Clark A. Shaw, manager); Janet Walford closed a successful engagement 25 appearing during the week in Cambria, Ingomar. The Lady of Lyons, Romeo and Juliet, and Much Ado About Nothing. The Spider and the Fly 26-4.

ITEMS: Jessie Conant of Why Smith Left Home is an erstwhile Angelino, her husband, W. W. Conant, having been for several years treasurer of the Los Angeles. Mrs. Conant, who has a beautiful soprano, was warmly welcomed and was the recipient of handsome floral offerings on the opening night.

OAKLAND.—MCDONOUGH THEATRE (Gothob, Marx and Co. lessees); James-Kidder-Warde co. presented The School for Scandal. Othello, and Macbeth Feb. 20-22; packed houses; receipts \$3,650; excellent co. Hi Henry's Minstrels 23-25; fair but enthusiastic houses. Black Patti's Troubadours 1, 2. Sons' Band 7.—DEWEY OPERA HOUSE (F. S. Cutler, manager); Hazel Kirke 20-22; good business; play well produced. Same co. in Foggy's Ferry 27-5. Moronco's Stock co. 6-12. John L. Sullivan co. 13-19.—ITEM: Isidor Ash, lessee of the Dewey Opera House, has recovered from his serious illness, and is once more about.

1. SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager); Why Smith Left Home Feb. 17; good co.; business good. Hi Henry's Minstrels 18; entertained a good house. Moronco's Stock co. opened for a week 20 in Held by the Enemy. Other plays: Trilby, My Partner, The Cherry Pickers, Oliver Twist, and Roger La Honte; good co.; good attendance. Black Patti's Troubadours 27, 28.—AUDITORIUM THEATRE: Dark.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager); Belle Archer in A Contented Woman Feb. 4; very large business. Nance O'Neill in The Jewess 5; large and enthusiastic audience. Sam T. Shaw co. 20-22, 25. Black Patti's Troubadours 4. The Bostonians 10. Sons' Band 12. Pousse Cafe 17. Melbourne McDowell and Blanche Walsh 22, 23.

STOCKTON.—YOSHIMA THEATRE (Charles P. Hall, manager); Why Smith Left Home drew a packed house Feb. 16; excellent performance. Melbourne McDowell and Blanche Walsh 27, 28. Black Patti's Troubadours 3. The Bostonians 11.—AVON THEATRE (George Simpson, manager); Dark.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager); Dark.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nya, manager); Von Yonson Feb. 21; small business. A Contented Woman 21; S. R. O.; good co.; headed by Belle Archer. Sons' Band 27; crowded house.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager); Ben Hendricks Feb. 20 in Von Yonson to large audience. A Contented Woman 22; crowded house; patrons delighted. The Pay Train 23 to S. R. O.

GREELEY.—OPERA HOUSE (W. A. Henton, manager); Lieutenant Carden, lecture, Feb. 21; large business. South Before the War 1. F. E. Brooks 2. S. Perkins 6-11.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager); A Contented Woman Feb. 21 canceled. All Aboard 27. Sons' Band 28. Coon Hollow 7.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin

A. Haskell, manager); John L. Sullivan co. Feb. 20; large and pleased audience. Sons' Band 21.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager); Tennessee's Pardner Feb. 26 canceled.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Burnell, manager); Burton Holmes lectured to large house Feb. 23 and received extensive praise for the beauty of his pictures. Mrs. Fliske 24, 25 in A Bit of Old Chelsea and Love Finds a Way. Magda, and Tess of the D'Urbervilles. Mrs. Fliske must have been flattered by her reception and newspaper notices. Her appearance always draws a refined and cultured audience. The Wilbur Opera co. with Corinne and living pictures, caused the S. R. O. sign to be displayed at every performance 27-4. The extensive repertoire was agreeably rendered and every one felt that they got their money's worth. Corinne, always a favorite, made a big hit, her songs being demanded until she was hoarse. Burton Holmes 6. Knickerbocker Athletic Club minstrels 7. Ian MacLaren 8. Burton Holmes 13. William Gillette 14, 15. The Belle of New York 17, 18. Burton Holmes 20. Della Fox (return) 21. The Geisha and The Circus Girl 22, 23. Kellar 24, 25.—GRAND OPERA HOUSE (Breed and McKenna, managers); Steve Brodie 23-25 in On the Bowery packed the theatre. The play has been brought up to date and was well given. Monte Carlo Girl 27-1; large receipts; capital performances. The Heart of the Klondike 24. Parisian Widows 6-8. Two Little Vagrants 9-11. Rose Hill's English Folly 20-22. The Sunshine of Paradise Alley 20, 21.—ITEMS: S. Z. Poll will start work on his new theatre at once. The new theatre will be fireproof, 25 feet deep, with a width on Church Street of 54 feet. The orchestra and stage will be on the ground floor, the main entrance to be a corridor 15 feet wide and 80 feet long. There will be two balconies, twelve boxes and total seating capacity of 1,000. There will be eighteen exits and in addition to the main entrance there will be an entrance on George Street. The architects claim that the building can be emptied in three minutes. There will be fifteen dressing-rooms; the stage will be 36 feet deep and 34 feet wide.—Horace Wall announces that he will call his theatre The Apollo, and that it will be ready at the opening of next season. The theatre will be 98 feet wide and 100 feet deep and will take in the old New Haven Opera House.—The G. A. R. will offer a week of comic opera at the Grand the first week in April. Captain Eddy, of Boston, will be in charge, and the cast will include nearly 200 well-known amateurs.—Tyrene Power was entertained at the University Club while here with Mrs. Fliske 24, 25. Mr. and Mrs. G. B. Burnell are stopping in Bridgeport for a month. Mr. Burnell, when asked about the success of five theatres in the city, said: "The more the merrier." The management of the Grand say that since they have booked combinations their business has doubled, especially at matinees.—The Symphony concert 25 was one of the events of the week. The 'cello playing of Miss Gaertner was the most entertaining number on a well-arranged programme.—The Monte Carlo Girls co. came here by boat 21 and had one of the roughest nights on the Sound in the history of the Starin Line. Amy Lawrence was thrown through her stateroom window and others were badly bruised by being hurled out of their berths.

JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager); Wilbur Opera co. finished the week of Feb. 20 with the orchestra in the wings. The Waite's Stock co. 27, 28 with Annie Louise Ames in the leading roles; large and pleased audiences. Repertoire: Wife for Wife, The Lady of Lyons, East Lynne, That Dangerous Woman, The Boy from Boston, The Power of Love, The Flag of Freedom, and The Gypsy Queen. Miss Ames exhibited dramatic ability. Between the acts Raymond Moore sang and the Elmore Sisters danced. James A. Herne 8, 9. Secret Service 16, 18.—HARTFORD OPERA HOUSE (Jennings and Graves, managers); Daughters of the Poor 23 interested good audiences. The Heart of the Klondike 24. It had many strong melodramatic elements augmented by special scenery. Large audiences attended. Dainty Duchess 9-11.—ITEMS: The Stowaway 6-8. Parisian Widows 9-11.—ITEMS: The Wilbur Opera co. closed their week's engagement at Parsons' with a concert Sunday, the attendance at which was handicapped

BOSTON 3. The Evil Eye 10. Tim Murphy 15. Ferris' Comedians 30-50. —ITEM: Manager Foley, of the Broadway, is expected home from the Azores in April.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, manager): What Happened to Jones, with John Allison as Jones, to a large house Feb. 21; every one pleased. The Gormans in Mr. Beane from Boston 25; good house and performance. The Evil Eye 7. Tim Murphy 15. —ITEM: On Feb. 23 Mr. Shoaff finished his twenty-fourth year as manager of the Opera House.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Blondell and Fennessy co. in A Cheerful Idiot and A Jay on Broadway Feb. 21, 22 pleased crowded houses. Pitt and Webster in My Daughter's Husband 23; fair attendance. Willard Newell in Cyrano de Bergerac 24; good audience. What Happened to Jones 1. Hogan's Alley 2.

LEWISTOWN.—BRADLEY'S OPERA HOUSE (Randall and Griffith, managers): Sharpe's Lyceum Theatre co. opened for a week Feb. 27; satisfactory performance. Repertoire: A Wonderful Woman, A Yankee in Cuban Camille, After the Ball, My Mother-in-Law, and A Celebrated Case. Gorton's Minstrels 9. Mandorf Concert co. 15. Canadian Jubilee Singers 17.

BLOOMINGTON.—GRAND (J. T. Henderson, manager): What Happened to Jones Feb. 21; large and pleased audience. Hogan's Alley 23; good business.

COLUMBUS (William Peterson, manager): Heroes of '98 27, 28; good business.

ALTON.—TEMPLE THEATRE (Harrison and Cassard, managers): The Flints Feb. 23, 24, 25; S. R. O.; audience pleased. Marks' U. T. C. 25; fair business. Stormy night. Hogan's Alley 5. —ITEM: W. M. Haage, manager of the Flints, was formerly manager of the Temple Theatre, and our townspeople turned out en masse to greet him.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): What Happened to Jones Feb. 20; audience pleased. Pudd'nhead Wilson 23; good business. De Wolf Hopper in The Charlton 27; large and enthusiastic audience. John Martin's Secret 7. The Evil Eye 9.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): Daniel Sully in Uncle Bob pleased a good house Feb. 21. What Happened to Jones 24 scored a hit with good attendance. Hogan's Alley 1. De Wolf Hopper 2. Hall-Winters co. 6-11. The Evil Eye 14.

JACKSONVILLE.—GRAND OPERA HOUSE (Barnes and Luttrell, managers): Willard Newell in Cyrano de Bergerac Feb. 21; largest house of season; disappointed audience. What Happened to Jones 25; poor business; bad weather. Bryan's Comedians 27-4. Gaynor Manhattan 11.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Daniel Sully Feb. 26 in Uncle Rob owing to bad weather had only a small house, but gave satisfaction. Newell's Cyrano de Bergerac 24. Hans Hanson 3.

PANA.—NEW GRAND (Lou Roley, manager): The Beggar Prince Opera co. began a three-nights engagement Feb. 20 to a large house in The Beggar Prince. The Mikado 21 and Said Pasha 22, both to small houses.

ROCK ISLAND.—HARPER'S THEATRE (Steve F. Miller, manager): Murray Comedy co. Feb. 20-25, presenting A Fatal Error, Forget Me Not, Uncle John's in Town, Hogan's Troubles, An Unequal Match, and Triss; good co. and business. A Cheerful Idiot 5.

OTTAWA.—SHERWOOD OPERA HOUSE (T. B. Farrell, manager): Owing to inclement weather Daniel Sully presented Uncle Bob Feb. 25 to a small but pleased audience. Clay Clement 1. Hans Hanson 4.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Uncle Josh Sprucey Feb. 22; large houses. A Bachelor's Honeymoon was well received by a fair house 23. Hans Hanson 25; small house; stormy night.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Miller, manager): Sonja's 2nd Feb. 20; pleased a good audience. What Happened to Jones 21; good house pleased. The Gormans in Mr. Beane from Boston to light business 24.

DANVILLE.—GRAND OPERA HOUSE (Alexander McCurdy, manager): Pudd'nhead Wilson Feb. 21; large house. The Gormans in Mr. Beane from Boston 25. On account of very stormy night, the house was small.

MURPHYSBORO.—LUCIEN'S OPERA HOUSE (J. J. Friedman, manager): Ferris' Comedians opened for a week Feb. 27 on the Ohio; good house and satisfaction. The Hero of Manila 8.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Byrne Brothers in Going to the Races Feb. 20 pleased a full house. Clay Clement in The New Dominion pleased a large audience 28. Hans Hanson 2.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): A Bachelor's Honeymoon Feb. 21; satisfied a large audience. A Bunch of Keys 7. Robert B. Mantell 18.

CANTON.—NEW OPERA HOUSE (J. Frank Head, manager): Daniel Sully in Uncle Bob was appreciated by a small audience Feb. 22. My Daughter's Husband 23; business good.

ELGIN.—OPERA HOUSE (Fred W. Jenkins, manager): A Bachelor's Honeymoon Feb. 22 delighted a good audience. Clay Clement in The New Dominion 27 made a good impression on a fair audience.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Daniel Sully in Uncle Bob Feb. 23; excellent performance; good business. Clay Clement 2. Newell's Cyrano de Bergerac 7.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): John Griffith in The Avenger Feb. 21; large audience pleased. Uncle Josh Sprucey 3. Town Topics 5. A Bunch of Keys 12.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Uncle Josh Sprucey Feb. 24 gave satisfaction to S. R. O. A Bunch of Keys 4. Darkest America 10. Hans Hanson 14.

SOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): Beach and Bowers' Minstrels Feb. 25 to S. R. O.

MATTOON.—THEATRE (Charles Hague, manager): What Happened to Jones Feb. 24; good business and co.

CLINTON.—RENNICK OPERA HOUSE (J. B. Arthur, manager): Dark. —NEW OPERA HOUSE (J. B. Arthur, manager): Beggar Prince Opera co. 6.

JOLIET.—THEATRE (William H. Hulshizer, manager): Going to the Races Feb. 21 gave satisfaction to big business. Wilson Theatre co. 3, 4.

INDIANA

MARION.—GRAND OPERA HOUSE (E. L. Kennean, manager): The Horos of '98 (local) Feb. 22 was well patronized and fairly entertaining. The High Rollers 23-25 packed the house at each performance. It was the best burlesque that has been seen here, abounding in catchy songs, beautiful costumes and scenery and pretty girls. Ben Walker, Mackie and Walker, the Washburn Sisters, Tom Nolan, Cora White, and Mille Fabiano were notably good. Darker Russia faced a crowded house 26, giving a performance that was finished to the smallest detail.

The co. is a very strong one and the characters ably portrayed. Walter Wilson, Harry D. Byers, Katherine Willard, Lillian Lainsee, and Alfa Perry were excellent. The Chaperon local 1. Pudd'nhead Wilson 3. Richards and Pringle's Minstrels 4. Modjeska 8. The Late Mr. Early 11. Town Topics 13. Haverly's Minstrels 15. —ITEM: J. B. Dickson, of Anderson, will manager the Harrison Park Casino at Terre Haute the coming Summer. —S. H. Nussbaum, of the Marion Conservatory of Music, will take part in a concert at Rock Island, Ill., 2. The local lodge of Elks will make up a large party to attend the Munroe Street Fair, which is in the hands of Munroe Elks and will be given soon. It is the intention to make this the first annual State meeting of Elks and to form a State convention to meet at least once a year.

EVANSVILLE.—GRAND (King Cobbs, manager): The Herrmanns Feb. 25; fair house; stormy night. Pudd'nhead Wilson drew a good house 27. Roland Reed 1. Modjeska 3. The Turtle 9. The French Maid 18. —PROFESSOR'S (J. J. Groves, manager): Prantz's Art Tours 23-25; fair houses. The Gormans 26 in Mr. Beane from Boston; good house; good performance. The Span of Life 12. The Late Mr. Early 19.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): Mr. Beane from Boston to fair house Feb. 21. The Gormans and Joe Harrington were clever. The singing of Frank Ondow and J. Willard Squires was well received. Specialties were new and up to date. Gilmore and Leonard in

Hogan's Alley to fair house 25. Master George Mack delighted the audience with his singing. Snyder and Buckley made hits. Pudd'nhead Wilson 2.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): Modjeska in Mary Stuart 11. —AUDITORIUM (H. G. Sommers, manager): Alice Nielsen in The Fortune Teller Feb. 22 filled the house, giving a fine performance. The Heart of Maryland 24 drew a good house; general satisfaction. The Real Widow Brown 26 to light business. Holden Comedy co. 24. Brooke's Band 7. Pudd'nhead Wilson 8.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, manager): Superba Feb. 23, 24; excellent performance; S. R. O. Girard Inter-Ocean Vandeville, co. to fair business 25; performance poor. The Passion Play pictures to good business 26. The Palms opened for a week 27 to S. R. O.; performances fair. Repertoire: Harvest, A Sailor's Love, East Lynne, Forgotten, Forget Me Not, and Ten Nights in a Bar Room.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): Elks' minstrels Feb. 21 were an entire success. Si Plunkard to S. R. O. 25. A Jay in New York 27; fair business. Specialties of George Leslie, Mand Nugent, and William Jerome were excellent. Richards and Pringle's Minstrels 3. A Missouri Girl 6. —ITEM: A Jay in New York left here for New York to reorganize for a Spring tour.

HARTFORD CITY.—VAN CLEVE OPERA HOUSE (W. L. Van Cleve, manager): Murray and Mack in Pinneback's 26 Feb. 22 to capacity; excellent performance. Darkest America 24 to S. R. O. Alexander Leonard co. opened for a week 27 in The Power of Love to S. R. O.; co. fair. The Two Johns 19. Other People's Money 15.

BLOOMINGTON.—GRAND (J. T. Henderson, manager): What Happened to Jones Feb. 21; large and pleased audience. Hogan's Alley 23; good business.

COLONIA (William Peterson, manager): Heroes of '98 27, 28; good business.

ALTON.—TEMPLE THEATRE (Harrison and Cassard, managers): The Flints Feb. 23, 24, 25; S. R. O.; audience pleased. Marks' U. T. C. 25; fair business. Stormy night. Hogan's Alley 5. —ITEM: W. M. Haage, manager of the Flints, was formerly manager of the Temple Theatre, and our townspeople turned out en masse to greet him.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): What Happened to Jones Feb. 20; audience pleased. Pudd'nhead Wilson 23; good business.

TIPTON.—KLEVELY THEATRE (Ramsay and Foster, managers): A Country Merchant Feb. 17; poor house. Elks' minstrels 2; enjoyable performance; receipts \$300. Si Plunkard pleased a large audience 24.

NEWARK.—GRAND OPERA HOUSE (F. E. Henderson, manager): A Country Merchant Feb. 23; poor house. Elks' minstrels 2; enjoyable performance; receipts \$300. Si Plunkard pleased a large audience 24.

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NEW YORK.—GRAND OPERA HOUSE

good house; audience delighted. Murray and Mack in "Louise" Brehany Concert co. 9. Back on the Farm 13.

FRANKFORT.—CAPITOL OPERA HOUSE (Thomas Hoffer, manager): Fabio Romani Feb. 23: fair business; not satisfactory. The Hoffmanns 28. Nat Ross co. 21-4.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Franklin's Merry Makers Feb. 21, 23: canceled without notice. Reported stranded at Guthrie, Ky.

MT. STERLING.—GRAND OPERA HOUSE (Turner and Wilkerson, managers): Fabio Romani Feb. 24; fair but unresponsive audience. Back on the Farm 6. King co. 9-11.

RICHMOND.—WHITE BUSH OPERA HOUSE (John Blakeman, manager): Fabio Romani Feb. 25; good performance; large audience. Back on the Farm 4. Nat Ross co. 21-4.

DAYSVILLE.—WASHINGTON OPERA HOUSE (F. D. Dye, manager): Aiden Benedict in Fabio Romani Feb. 27; performance good; crowded house. Grimes Hunter's dances were a feature.

PADUCAH.—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): The Hoffmanns Feb. 21 pleased a good house.

HENDERSON.—OPERA HOUSE (Lambert and Levi, managers): Dark.

LOUISIANA.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): Punch Robertson co. presented The World, The Queen of Hearts, The Buckeye, and The French Cavalier Feb. 22; good business; excellent performances. Seichi Concert co. 26-7; fair business; good performance. El Capitan 4. The Dazzler 18.

SHREVEPORT.—GRAND OPERA HOUSE (Dave H. Davis, manager): A Day and a Night Feb. 21 pleased a good house. The Highwayman 1. The Dazzler 3. Devil's Auction 5.

BATON ROUGE.—PIKE'S OPERA HOUSE (A. H. Hugot, manager): Seichi Concert co. 6.

MAINE.

PORTRALD.—JEFFERSON THEATRE (Pay Brothers and Hosford, managers): The Bride Elect Feb. 28. The Belle of New York 4, 7. The Prince of Pollio (local) 14-16. —PORTLAND THEATRE (M. J. Garrity, manager): Graham's Southern Specialty co. 23-24; was enjoyed by big houses. Tactics (local) 27; good attendance. Gordon's Consolidated Minstrels 1-4; well attended. Graham's Southern Specialty co. (return) 5. Edwin Maynard co. 6-11. —ITEMS: Corse Payton's co. broke all records at the Jefferson 20-25, playing to an aggregate attendance of 24,000 people, while Katherine Barber week 13-18 played to 16,000. —Mary Drummond Hays visited her parents in this city week of 27.

ROCKLAND.—FAREWELL OPERA HOUSE (G. L. Black, manager): Graham's Southern Specialty co. Feb. 27 pleased a large audience. Jessie Harcourt co. opened 28 for remainder of week. **Repertoire:** The Hand of Fate, Fair Play, The Race for Gold, The Birth of Freedom, and The Iron Hand. Jeffreys, hypnotist 9-11. Edwin Maynard co. 20-25. Stetson's U. T. C. 22.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Lieutenant Jeffrey, hypnotist, to far business Feb. 22-23. Robinson Opera co. opened for the week to large house 24. **Repertoire:** Sad Paolo, Fra Diavolo, The Mikado, The Chimes of Normandy, Girofle-Girofia, The Bohemian Girl, and Pinafore.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): The Bride Elect Feb. 27. Brosmahan-Jackson Comedy co. 20-25. —THE NOHOBEGA (W. F. Reed, manager): Lieutenant Jeffreys, hypnotist, opened for a week 27 to good business.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Dark.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Putterer, manager): McCauley-Patterson co. opened for a week to a crowded house in A Minister's Son Feb. 27. The Heart of Chicago 11.

CUMBERLAND.—ACADEMY OF MUSIC (Mellenger Brothers, managers): White's Faust Feb. 22; good performance; large audience. Robert Downing in The Gladiator canceled. Digby Bell 6.

FREDERICK.—OPERA HOUSE (F. T. Rhodes, manager): Elisha B. Worrell lectured to large audience Feb. 27. The Heart of Chicago 10.

MASSACHUSETTS.

NORTH ADAMS.—WILSON OPERA HOUSE (W. P. Meade, manager): Washburn's Minstrels Feb. 28; performance excellent. Among those making special hits were Lew Benedict, Sam Horner, the Trolley Car Trio, Horner Brothers, Knox Brothers, Joe Lewis, Weaves and Platte, and Diamond Brothers. Good business. Jefferson Comedy co. made a most favorable impression in Rip Van Winkle 1; audience large. —ITEM: ODD FELLOWS' HALL (W. F. Orr, manager): The George Concert Minstrel co. (local) gave a pleasing entertainment Feb. 28. —The Columbia Opera House will be ready about April 15. The Father Mathew Society, that owns the building, has been paid \$12,000 for the loss sustained by the recent fire. They also received \$250 for furniture destroyed. —Professor Newton, a local find in the hypnotic line, will be put on the road by a number of local men. He has given exhibitions in several nearby towns, and is said to be good. —P. J. Sullivan will shortly organize a small co. to tour Massachusetts and New York State.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Joshua Simpkins Feb. 25 pleased large audiences. Waite's Comedy co., headed by Alfred Kelcey, opened for two weeks 27. Breathing room was at a premium and good business continues. **Repertoire:** for first week: Councillor O'Flynn, Cheek, Casey's Troubles, Mr. Byrd of Texas, Uncle Sam's Visit to Cuba, The Sack Flag, The Sultan's Daughter, The Dumb Witness, Driven from Home, and Old Glory. The performances are up to the Waite standard. Entertaining specialties are introduced by Alfred Kelcey, Lillie La Rose, the William Trio, Barry and Ella Gray, Marie Warren, Hugh Flaherty, and Lila, transformation dancer. The Bride Elect 13.

FALL RIVER.—ACADEMY OF MUSIC (W. J. Wiley, manager): A Grip of Steel Feb. 23-25 opened to a fair house, but the play made such a hit that the closing night packed the house. The play is well staged and finely acted by a strong co. Robert Gaillard, as the hero, was warmly received. A. E. Stover's co. in Ten Nights in a Bar Room 4. Kate Claxton & Waite's Comedy co. 13-25. —RICH'S THEATRE (A. E. Rich, manager): Clifford and Ruth are prime favorites here and their return engagement in A High Born Lady 27-1 only served to repeat the success of last Fall. Business good. Bijou Russell's clever dancing and Harry Fisher's low comedy work were warmly received. Bon Ton Burlesques 24.

WORCESTER.—THEATRE (James F. Rock, manager): Julian Marlowe presenting Collette and As You Like It Feb. 23, 24. The play failed to give satisfaction the first night and the co. the second. The Moth and the Flame scored a big hit 25; business satisfactory. James A. Herne presented The Rev. Griffith Davenport 27-4. The play met with a cordial reception from the press and from educational and literary authorities. The Belle of New York 10, 11. —LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): Two Little Vagrants received an elaborate presentation at the hands of Mildred Holland and Martin's U. T. C. 6-11.

LYNN.—THEATRE (Dodge and Harrison managers): Martin's U. T. C. Feb. 24, 25 pleased crowded houses. Bennett and Moulton co. opened for two weeks 27 to a large house, giving satisfaction. **Repertoire:** Darkness Etcetera, Mr. Barnes of New York, A Daughter of the South, My Partner, Bonnie Scotland, McKenna's Flirtation, A Soldier's Sweetheart, The Buckeye Tavern, The Man Behind the Scenes, Ten Nights in a Bar Room, and The Red Cross Nurse.

PITTSFIELD.—ACADEMY OF MUSIC (Morris E. Calahan, manager): European Sensation co. Feb. 27; performance poor. Washburn's Minstrels 28; good house; performance first class. Jefferson Comedy co. 2. Kellar 16. —ITEM: Washburn's Minstrels received 27 a new car, made in Wilmington, Del., at a cost of \$18,000. It is 74 feet in length, contains four staterooms, and accommodates forty-seven people.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE: Washburn's Minstrels Feb. 24, 25 to fair business. Concert by the Second Regiment band 28.

The band which has had great success locally, will now go on a tour of Western Massachusetts. The Stowaway 3, 4. James A. Herne 6, 7. The Mikado 10. The Belle of New York 10. The Bride Elect 17.

WESTFIELD.—OPERA HOUSE (Robert A. Grant, manager): Brosmahan-Jackson co. Feb. 27-4 presented Only a Farmer's Daughter, A Child of Destiny, Forgiven, Maine and Georgia, Under Two Flags, Forget Me Not, Turned Up, and The Daughter of the Twenty-first; patronage fair. Minnie Stanly, the leading woman, is excellent, and the rest of the co. good.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Chattanooga Feb. 25, 26: fair business. Howard Atheneum Specialty co. 28: poor house; fair performance. The Bride Elect 3. The Belle of New York 8. Kate Claxton 10. Jefferson Comedy co. 11. Bennett and Moulton Comedy co. 13-18. The Spoons 20-25.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Joshua Simpkins drew two large audiences Feb. 22. Corse Payton Stock co. 6-11. The Bride Elect 14. Rip Van Winkle 16. The Stowaway 18. —ITEM: The Park Theatre is to reopen under the management of Hopkins and Fellows, presenting vaudeville and burlesque.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Colonel Robert G. Ingersoll, lecturer, Feb. 23 to a good audience. U. T. C. 25: good business. The New England Comic Opera co. turned people away from their opening performance 27, when a good production of the Isle of Champs was given. Elroy's Stock co. 6-11.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Corse Payton Stock co. opened for a week Feb. 27 to good houses; co. excellent. Jefferson Comedy co. 6. Howard Atheneum Star Specialty co. 8. Smith College Glee co. 15. Under the Red Robe 17. Hellier 20.

SALEM.—MECHANIC HALL (Andrews, Moulton and Johnson, managers): Frankie Carpenter co. presented Paws Ticket 23. An American Princess, The Strange Adventures of Miss Brown, Come the Shangraun, Struck Gas, and Miss Harum Scarum Feb. 27 to large audiences.

LOWELL.—OPERA HOUSE (Pay Brothers and Hosford, managers): Howard Atheneum co. Feb. 27: fair house. The Bride Elect 3. Corse Payton co. 6-18. —NEW MUSIC HALL (W. H. Boddy, manager): Casino Burlesques 27-1; good house. Stetson's U. T. C. 24. Butcher Burlesques 6-8.

WALTHAM.—PARK THEATRE (Patrick and Berger, managers): Martin's U. T. C. Feb. 27; 8. R. O.: good. Burill Comedy co. 6-11 in infatuation, Save from the Sea, True as Steel, Old Glory, and Rip Van Winkle.

HANOVER.—ACADEMY OF MUSIC (James F. West, manager): Chattanooga Feb. 25; good performance; large house. Howard Atheneum Specialty co. 25; good house; first-class performance. Jefferson Comedy co. 11.

HOLYOKE.—OPERA HOUSE (B. L. Potter, manager): The Brosmahan-Jackson Comedy co. Feb. 23 closed a week's engagement; fair attendance.

EMPIRE.—OPERA HOUSE (T. F. Murray, manager): Clifford and Ruth in High Born Lady 24 opened to crowded house.

GARDNER.—OPERA HOUSE (F. B. Edgell, manager): Howe's Wargraph Feb. 23; large and pleased audience. Stetson's U. T. C. 1 to one of the largest audiences of season; co. good. Jefferson Comedy co. 7.

GOLOUCESTER.—CITY HALL (Lothrop and Tolman, managers): Burill Comedy co. Feb. 20-25; good business.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): Howe's Wargraph Feb. 23; packed house; excellent entertainment. Rip Van Winkle 3.

TAUNTON.—THEATRE (R. A. Barrington, manager): Stetson's U. T. C. Feb. 27-28 to phenomenally large audience.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Dark.

TURNER'S FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): Dark.

MICHIGAN.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): The Heart of Maryland Feb. 23 to one of the largest audiences of the season; general satisfaction. Alina Kruger and Lionel Adams did especially fine work. Gaynor Manhattan 8. Jack and the Beanstalk 16. —GRAND OPERA HOUSE (Lee Gettier, manager): The Missouri Girl 23; fair audience; co. good. Maxam and Hartwell's Comedies opened for week 27 to the largest house the Grand has had this season, and received a hearty welcome.

GRAND RAPIDS.—POWERS' (O. Starr, manager): The Heart of Maryland filled the house Feb. 23. Alma Kruger was surprisingly good. Haverly's Minstrels 1. Roland Reed 10. Rosenthal 13. —GRAND (O. Starr, manager): Darkest Russia 23-25; did its usual good business. The cast was fair, and the mounting likewise. Lost in New York 23-25; business satisfactory; co., especially Addie Sharp and Edith Corby, was very acceptable. The Red Widow Brown 24.

MUSKEGON.—OPERA HOUSE (H. F. Grundler, manager): Haverly's Minstrels Feb. 28 pleased a crowded house. The Real Widow Brown 1. Lost in New York 2. Devil's Auction 3. Gaynor Manhattan 6. —ITEM: The Columbian Comedy co. (Mrs. H. F. Grundler, manager), now playing Michigan, has changed its name to the Columbia Stock co.

MANISTEE.—THE GRAND (Edward Johnson, manager): Columbian Comedy co. Feb. 20-25; excellent business. **Repertoire:** The Golden Giant Mine, Captain Rock, A Noble Outcast, East Lynne, and Rip Van Winkle. John Grimes 6, 7.

ANN ARBOR.—NEW ATHENS THEATRE (L. J. Liermer, manager): Walter E. Perkins in My Friend from India Feb. 25; fair business. Gaynor Manhattan 27. —ITEM: The Gladitor canceled. Digby Bell 6.

FREDERICK.—OPERA HOUSE (F. T. Rhodes, manager): Elisha B. Worrell lectured to large audience Feb. 27. The Heart of Chicago 10.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Putterer, manager): McCauley-Patterson co. opened for a week to a crowded house in A Minister's Son Feb. 27. The Heart of Chicago 11.

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MARYLAND.—ACADEMY OF MUSIC (Charles M. Putterer, manager): McCauley-Patterson co. opened for a week to a crowded house in A Minister's Son Feb. 27. The Heart of Chicago 11.

filled out the week. On the Bowery 6-8. Cuba's Vow 9-11. Kennedy's Players 13-18. —EDEN THEATRE (E. E. Toovey, manager): The Land of the Living 27-1 to good attendance; co. headed by Frank Karrington, good. Myles McCarthy in The Dear Irish Home 2-4 to fair houses; co. fair. Knobs o' Tennessee 6-8. As We See It 9-11.

TRENTON. — TAYLOR OPERA HOUSE (A. H. Simonds, manager): Alma Chester co. closed a most successful week's engagement Feb. 28 with The Cuban Patriot. A Stranger in New York attracted a large audience 27. Remember the Maine 1 to light business. Sawtelle Dramatic co. 6-11. The Village Postmaster 13. Under the Red Robe 16. Joshua Simpkins 17. The Turtle 18. The Telephone Girl 20. In Old Kentucky 25. —BIJOU THEATRE (M. Quinn, manager): The Champion Minstrels and Cake Walkers attracted capacity Feb. 27-1. Selby's Players 3-11, opening in Miss Columbia, followed by The Rose of Killarney and Lost in London.

ATLANTIC CITY. — ACADEMY OF MUSIC (Joseph Fralinger, manager): Eugenie Blair in A Lady of Quality Feb. 18; large and pleased audience. Bimbo of Bombay 22-23; good business opening night; co. good. The American biograph will open an eight-weeks' engagement 25. Sowing the Wind 28. Thayer's Minstrels 3, 4. The Real Widow Brown 13, 14.

ORANGE. — MUSIC HALL (Charles E. Dodd, manager): Bimbo of Bombay Feb. 25; performance crude, though some allowance must be made, as this was but the fourth presentation. Fair business. —COLUMBIA THEATRE (John T. Platt, manager): Daniel Sullivan in The Irish Heiress 17, 18.

HOBOKEN. — LYRIC THEATRE (H. P. Soulier, manager): The Great Northwest closed a successful engagement Feb. 25. The Stowaway Feb. 26-1; co. and business fair. —ITEM: Mrs. H. P. Soulier has recovered from an attack of the grip.

HACKENSACK. — OPERA HOUSE (J. I. Demarest, manager): Crescent Minstrels 1 to good-sized and pleased audience. Harry T. Barney, Charles A. Bouton, McKinney Sisters, and Charles Cluse made hits. Florence Novelty co. 4.

RED BANK. — OPERA HOUSE (C. E. Nieman, manager): Remember the Maine Feb. 21; good business; fine attraction. Svengala, hypnotist, 2, 4. Chattnooga 10.

DOVER. — BAKER OPERA HOUSE (William H. Baker, manager): Kennedy Players Feb. 20-25; fine business; excellent co. As We See It 8.

BRIDGETON. — MOORE'S OPERA HOUSE (W. J. Moore, manager): Band concert 3, 4. Chattanooga 7. The Real Widow Brown 15.

BOONTON. — HARRIS LYCEUM (Harris Brothers, managers): Miles Ideal Stock co. closed a very successful week Feb. 25.

WASHINGTON. — BEATTY MUSIC HALL (George M. Dawes, manager): Mildred Novelty co. 1; performance excellent; small audience.

ASBURY PARK. — OPERA HOUSE (W. H. Morris, manager): Thayer's Cake Walkers failed to appear Chattanooga 11.

NEW MEXICO.

LAS VEGAS. — DUNCAN OPERA HOUSE (B. C. Pittenger, manager): Charles Harrison Dramatic co. Feb. 27-4. The Pay Train 11.

NEW YORK.

ALBANY. — EMPIRE THEATRE (Adolph Gerber, manager): Al. G. Field's Minstrels pleased two large audiences Feb. 25. John Drew in The Liars 1. Hotel Topsy Turvy 2. Mistakes Will Happen 3, 4. Francis Wilson 7. Lillian Russell 10. —HARMANUS LYCEUM (H. B. Jacobs, manager): Knobs o' Tennessee 27-1 packed the house twice daily. Faust 2-4. A Guilty Mother 6-8. A Grip of Steel 9-11. —ALBANY THEATRE (C. H. Smith, manager): Dark.

CHARLES H. PHELPS.

ELMIRA. — LYCEUM THEATRE (M. Reis, manager): Maud Hillan co. to large business Feb. 24 and gave satisfaction in a repertoire including Charity Boss, A Hidden Past, Lights and Shadows, Among the Pines, The Clipper, Lady Audley's Secret, The Rough Diamond, Special Delivery, A Scrap of Paper, and The Broker's Daughter. Specialties were supplied by Harry Brooks, Frank Fay, W. A. Dillon, and the Brooks Children. A Milk White Flag 6. Isham's Octoroons 8. Wargraph 10, 11. —GLOBE THEATRE (E. L. Johnson, manager): The Darktown Swells 23-25; clever performance to large business. San Francisco Minstrels 24. Rose Sydell's London Belles 6-8. —ITEMS: W. R. Clark, scenic artist of the Globe, has returned from Canada and is at work on several new sets for that theatre. —Edwin Wildman, a well-known newspaper man of this city, and at present vice-consul at Hong Kong, China, has an interesting article on the Filipino theatres in *Leslie's Weekly*. —J. S. Hoffman, of this city, will launch a circus in April. —Mrs. Dan Quinlan, wife of Manager Dan Quinlan, of Al. Field's Minstrels, has joined her husband for a tour through Canada. —A sacred concert by the Darktown Swells, advertised by Manager Johnson of the Globe, for 26, was forbidden by Mayor Denton. Explanations followed and the embargo was cheerfully raised. —Among those cared for by the police department 2 were three stranded members of the Henry Lee co. producing Cyrano de Bergerac. They were working their way to Chicago.

POUGHKEEPSIE. — COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): A good-sized number of fun-lovers thoroughly enjoyed Hotel Topsy Turvy Feb. 23. Amelia Glover, who was featured in the programme, did not appear. John Drew presented The Liars 28. Vance Comedy co. 24. Crockett's Comedians (local) 7. La Belle Helene 11. Sowing the Wind 13. Joshua Simpkins 14. Natural Gas 16. —ITEMS: The programme of Crockett's Comedians (local) of Davy Crockett, Hook and Ladder Co. 1 promises to be an elaborate one. —The entire scene of Crockett's Night at the Vandeville, has been copyrighted by Manager F. B. Howard. —During their stay in this city Ethel Barrymore, Gertrude Gheen, and John Drew were the guests of Hon. Thomas Newbold at Hyde Park, where they enjoyed a sail on Mr. Newbold's ice yacht. —At the close of his performance Mr. Drew entertained Mr. Newbold and a few others at dinner at the Nelson House. •

ROCHESTER. — BAKER THEATRE (Shubert Brothers, lessors; J. J. Shubert, resident-manager): The second week of the Shubert Stock co. has proved conclusively that our amusement-goers will sustain a meritorious organization of players. This fact was evidenced by the large attendance during Feb. 27-5 to witness the presentation of Alabama. To make special mention of one member of the co. would be an injustice to the others. The general excellence of all is highly commended. The management is to be praised for the handsome manner in which the play was staged. In Old Kentucky 6, 7. Camille (stock co.) 8, 9. Francis Wilson 10, 11. Kelvey Shannon co. 13-15. —LYCEUM THEATRE (A. E. Wolff, manager): Mistakes Will Happen to good-sized houses 27, 28. The Heart of Maryland 10, 11.

SYRACUSE. — WETTING OPERA HOUSE (M. Reis, lessor; John L. Kerr, manager): An excellent co. headed by Charles Dickson and Henrietta Crozman, pleased a good-sized house in Mistakes Will Happen 1. Banda Rossa 2. John Drew 4. Rosenthal 6. La Belle Helene 7. In Old Kentucky 8. The Moth and the Flame 10, 11. —BASTABLE THEATRE (S. S. Shubert, manager): The stock co. did well with The Burzlar Feb. 27-4; business good. The Nominees 6-11. —GRAND OPERA HOUSE (A. A. Graff, manager): Zero pleased good-sized houses 22-25. Human Hearts drew well 27-1; satisfactory performance. A Guilty Mother 2-4. The Dawn of Freedom 6-8. A Milk White Flag 9-11.

YONKERS. — MUSIC HALL (W. J. Bright, manager): Corse Payton Comedy co. Feb. 27-4. Repertoire: The Planter's Wife, Flirtation, The Galley Slave, Camille, Jim the Penman, My Kentucky Home, Drifted Apart, The Parisian Princess, A Child of State, Jack and the Beanstalk, Is Marriage a Failure, and Santiago. Costumes worn by Etta Reed, the leading lady, and her assistant actresses won the admiration of the audiences. The fine scenery and the excellent acting deserve much praise. House crowded at every performance. The Heart of Chicago 7. Vance Comedy co. 9-11.

SARATOGA SPRINGS. — THEATRE SARATOGA (Sherlock Sisters, managers): Washburn's Minstrels 1; good performance; large audience. Lew Benedict, a Saratoga boy, was warmly welcomed, and the Horner Brothers also made hits. Boston Ladies Symphony Orchestra 3. Howe's wargraph 4. Callahan's Faust 6, 7. Joshua Simpkins 11. In Old Kentucky 18. —BROADWAY THEATRE (Woodward Dowd, manager): H. W. Dowd, local rep.

representative; Jefferson Comedy co. presented Rip Van Winkle to a large and appreciative audience 25.

BINGHAMTON. — STONE OPERA HOUSE (J. P. E. Clark, manager): Wolford-Sheridan Stock co. had good business and gave satisfaction Feb. 20-23. Shadows of a Great City, A Wife's Honor, Eagle's Nest, The Silent Witness, The Brand of Cain, Camille, Stricken Blind, and The Smugglers were presented. Eddie Girard in Natural Gas was created by a good house and pleased 27. A Milk White Flag 3. The Sunshine of Paradise Alley 4. Maud Hillan co. 6-11. —BIJOU THEATRE (P. M. Cooley, manager): San Francisco Minstrels pleased fair houses 23-25.

SCHEECTADY. — VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Boston Symphony Orchestra had a good house Feb. 24 and gave an enjoyable concert. Knobs o' Tennessee 25; big business; entire satisfaction. Hal Reid appeared as the star and scored a great success. Alice Marble and Margaret Ellsmer also deserve mention. Field's Minstrels 27, packed the house; audience pleased. Banda Rossa 28; poor business; fair concert. Hotel Topsy Turvy 3. Kelvey-Shannon co. 7. Francis Wilson 9. A Milk White Flag 11.

ONEIDA. — MUNROE OPERA HOUSE (Smith and Preston, managers): Isham's Octoroons Feb. 21; pleasing performance; large house. French Folly co. 27; poor performance; large audience. Boston Ladies' Symphony Orchestra 2. Tommy Shearer co. 6-8. Howe's Wargraph 14. —ITEM: Sunshine in the Hilderbergs, a new play, by W. Hector Gale, of this city, will be presented by local talent soon after Easter.

HORNELLSVILLE. — SHATTUCK OPERA HOUSE (S. Ossowski, manager): Pasonal Concert co. had a crowded house Feb. 28. The Real Widow Brown attracted a large audience 1; general satisfaction. —ITEM: William Ossowski, under whose leadership the house orchestra took first rank in Western New York, and who for the past two years has pursued his musical studies abroad, will return home this month.

PORT JERVIS. — GRAND OPERA HOUSE (William A. Kadel, manager): Howe's wargraph Feb. 28 pleased a packed house. Howland's Specialty co. failed to appear. Wills Brothers' Comedy co. 13-15 drew well in blizzard weather producing in Atlantic City, Sweethearts and Wives, and Two Old Crones; performance satisfactory. Mildred Novelty co. 23-24 to fair business; co. good. Projectoscope 27; big business. Knobs o' Tennessee 4.

AMSTERDAM. — OPERA HOUSE (George McClumpha, manager): Jefferson Comedy co. in Rip Van Winkle attracted a large audience Feb. 24; co. fair. Natural Gas to fair business 25; every one pleased. Wolford-Sheridan Stock co. opened for a week 27; presenting Shadows of a Great City to S. R. O.; performance satisfactory. A Grip of Steel 7. In Old Kentucky 14. Alma Chester co. 23-25.

FISHKILL-ON-HUDSON. — ACADEMY OF MUSIC (Clark and Peattie, managers): Wills Brothers Feb. 23-25 in Atlantic City, Two Old Crones, and Sweethearts and Wives; audiences pleased; co. booked for return date in April. Callahan's Faust 28; good performance; fair audience. European Sensation 4. Charlotte Severson 8-10. —ITEM: Manager Clark has accepted a position at the Matteawan State Hospital.

WAVERLY. — OPERA HOUSE (J. K. Murdoch, manager): Empire Theatre co. Feb. 22-28, presenting Country Lanes and City Pavements, East Lynne, The Two Orphans, A Banker's Heiress, and London Assurance. The co. was organized here on a few professionals and amateurs and is decidedly weak. On account of poor business 28 money was refunded to ticket holders. U. T. C. 4.

GENEVA. — SMITH OPERA HOUSE (F. K. Hardison, manager): Lorraine Hollis co. Feb. 23-25; good performances. Repertoire: Forget Me Not, Where's My Wife, Camille, and A Duel of Hearts. The Sunshine of Paradise Alley 1. Human Hearts 3. The Dawn of Freedom 8. Natural Gas 10. Howe's wargraph (return date) 13. Field's Minstrels 20. The Heart of Maryland 24.

TROY. — GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Bert Cootie in The New Boy Feb. 27, 28; good houses. Hotel Topsy Turvy 1; good audience. A Grip of Steel 24. Wolford-Sheridan Stock co. 6, 7 and 10, 11. Francis Wilson 8. La Belle Helene 9. —RAND'S OPERA HOUSE (G. Rand Estate, manager): Field's Minstrels 24; fine house. The Turtle 25; good house. John Drew in The Liars 2.

UTICA. — OPERA HOUSE (Sam S. Shubert, manager): Jaxon Opera co. closed a fair week's business Feb. 25, having presented II Travatore, The Bohemian Girl, The Chimes of Normandy, Faust, Lucia, and Fra Diavolo in a pleasing manner. Banda Rossa gave a fine concert to a small audience 1. Kelvey-Shannon co. 8. Pasquali Concert co. 9. In Old Kentucky 11. Francis Wilson 13.

OSWEGO. — RICHARDSON THEATRE (J. A. Wallace, manager): The Sunshine of Paradise Alley Feb. 23 drew finely, and seemed to satisfy. Jaxon Opera co. opened 27 for week to a large house. A Milk White Flag 1. In Old Kentucky 9. The Moth and the Flame 13. The Heart of Maryland 22. Washburn's Minstrels 23.

CANTON. — OPERA HOUSE (Nat Gray, manager): The Lees, hypnotists, opened for a week Feb. 25 to big business; performance good. Godfrey's Band 10. A Breezy Time 16. Murray and Mack 23. El Capitan 27.

RALEIGH. — ACADEMY OF MUSIC (R. C. Rivers, manager): Primrose and Dockstader's Minstrels 2. Under the Red Robe 4.

FAYETTEVILLE. — OPERA HOUSE (Will C. Dodson, manager): The Lees 6-8. Murray and Mack in Finnegan's Ball 17.

2. A Milk White Flag 4. Human Hearts 6. La Belle Helene 8. The Bride-Elect 24. The Liliptians 27.

LITTLE FALLS. — SKINNER OPERA HOUSE (H. A. Skinner, manager): Dark. —CHONKHITE OPERA HOUSE (W. H. Cronkhite, manager): European Sensation Feb. 26; crowded house. Kane Opera co. 9-11.

NORWICH. — CLARK OPERA HOUSE (L. B. Bassett, manager): French Folly co. Feb. 21; good house; performance fair. Monte Carlo Girls 21 failed to appear or notify. The Sunshine of Paradise Alley 7.

WATERPORT. — CITY OPERA HOUSE (E. M. Gates, manager): Isham's Octoroons Feb. 29; good house; best of satisfaction. A Milk White Flag 8. In Old Kentucky 10.

CORTLAND. — OPERA HOUSE (Wallace and Gilmore, managers): French Folly co. Feb. 28; fair house; poor performance. The Sunshine of Paradise Alley 3.

PENN YAN. — SHEPPARD OPERA HOUSE (George M. Lown, manager): Pasquali Concert co. 8. San Francisco Minstrels 9.

KINGSTON. — OPERA HOUSE (C. V. Du Bois, manager): Banda Rossa Feb. 27; excellent concert; large audience. Washburn's Minstrels 2.

LOCKPORT. — HODGE OPERA HOUSE (Knowles and Gardner, managers): A Breezy Time 3. Banda Rossa 6.

MEDINA. — OPERA HOUSE (Cooper and Hood, manager): A Breezy Time 6. Schubert Glee Club 11. The Real Widow Brown 28.

PLATTSBURGH. — THEATRE (Edwin G. Clarke, manager): Al. G. Field's Minstrels 1; satisfactory performance; large audience. The New Boy 3.

ONEONTA. — NEW THEATRE (W. D. Fitzgerald, manager): Park Sisters pleased a large house Feb. 24. The Sunshine of Paradise Alley 8.

ROME. — WASHINGTON STREET OPERA HOUSE (E. J. Gatley, manager): Kane Opera co. Feb. 20-25; fair co. and performances. Isham's Octoroons 4.

ODGENSBURG. — OPERA HOUSE (Charles S. Hubbard, manager): Isham's Octoroons 1 pleased a good house. Lorraine Hollis co. 6-11.

DANSVILLE. — HECKMAN OPERA HOUSE (L. H. Heckman, manager): A Breezy Time Feb. 24; good business; pleased audience. Schubert Quartette 8.

WARSAW. — OPERA HOUSE (E. E. Baker, manager): A Breezy Time pleased a good audience Feb. 27. Whitney's Minstrels 17.

COHOES. — NATIONAL BANK HALL (E. C. Game, manager): Dark.

ELLENVILLE. — MASONIC THEATRE (E. H. Munson, manager): Fields and Hanson's Minstrels 9.

RONDOUT. — LISCOMB OPERA HOUSE (George G. Liscomb, manager): Dark.

WELLSVILLE. — BALDWIN'S THEATRE (E. A. Rathbone, manager): Isham's Octoroons 10. Next Door 18.

NORTH CAROLINA.

CHARLOTTE. — OPERA HOUSE (Nat Gray, manager): The Lees, hypnotists, opened for a week Feb. 25 to big business; performance good. Godfrey's Band 10. A Breezy Time 16. Murray and Mack 23. El Capitan 27.

RALEIGH. — ACADEMY OF MUSIC (R. C. Rivers, manager): Primrose and Dockstader's Minstrels 2. Under the Red Robe 4.

FAYETTEVILLE. — OPERA HOUSE (Will C. Dodson, manager): The Lees 6-8. Murray and Mack in Finnegan's Ball 17.

NORTH DAKOTA.

FARGO. — OPERA HOUSE (C. P. Walker, manager): A Bunch of Keys Feb. 20; fair business and performance. Walker Whiteside 28. On the Suwanee River 4.

FRANKLIN. — ALBON BRUBAKER. — GRAND FORKS. — METROPOLITAN THEATRE (C. P. Walker, manager): A Bunch of Keys to fair business Feb. 24; performance disappointing. Specialties by Frankie St. John and Albert Maher were creditable. Walker Whiteside 1. On the Suwanee River 4. Frank Daniels 9. A Midnight Bell 15. Who is Who 17. John Griffith 21.

BISMARCK. — ATHENAEUM (J. D. Wakeman, manager): A Bunch of Keys Feb. 17; good house; fair performance. Mantell's Merry Makers 24. John Griffith 29.

WAHPETON. — OPERA HOUSE (R. W. Beatty, manager): A Bunch of Keys Feb. 27; small house; unfavorable weather; performance fair. Walker Whiteside 7.

GRAFTON. — GRAND OPERA HOUSE (W. W. Robertson, manager): A Bunch of Keys Feb. 23; poor house; performance good.

JAMESTOWN. — OPERA HOUSE (F. Seecomb, manager): Dark.

OHIO.

TOLEDO. — VALENTINE THEATRE (L. M. Boden, manager): Otto Klives, business-manager: The Turle to capacity Feb. 23. Sol Smith Russell in The Hon. John Grisby 24 to S. R. O. It was the usual delightful, wholesome

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... AN INSTANTANEOUS HIT ...**JULES MURRY LOCATES HERE.**

Jules Murry, manager of Lewis Morrison, who has heretofore made his headquarters in Chicago, has removed to this city and opened offices at 110 West Fortieth Street. Mr. Murry will begin at once preparations for the enterprises that he will direct next season. Chief of these will be an elaborate production of *Frederick the Great*, with Lewis Morrison in the title-role. This production, Mr. Murry states, will be one of the most elaborate ever seen on the American stage. Negotiations are now pending whereby it will be seen in New York in the Fall. Mr. Murry will also send on the road a *Faust* company, with an excellent cast, and entirely new scenery and effects. In addition to these enterprises Mr. Murry will manage another star, whose name he does not care to divulge at present. Lewis Morrison's tour in *Faust* this season has been the most successful in his career. Business has been improving and records have been broken all over the country.

TWO COMPANIES FOR THE RAYS.

The Rays, Johnny and Emma, in their musical farce, *A Hot Old Time*, continue to crowd the theatres, their business this season being in excess of that of last. Next season it is their intention to further increase the strength of the organization which has made them famous in the farce-comedy world. A larger and more expensive company will be engaged, new special scenery will be made, and new effects will be added to the production. Mr. Ray has a number of new ideas which will be in evidence in the new edition of *A Hot Old Time*, which George M. Cohan is engaged upon. The demand for this attraction has been so great that it has been decided to send out another company the coming season. For this company the best talent will be secured, and a *fac-simile* of the first company's scenery and costumes will be used. Mr. Ray will personally stage the comedy. The new company will play new territory.

MATTERS OF FACT.

The J. W. Carner Stock company will represent popular royalty plays, under Harry L. Webb's management next season. A special production of *Rip Van Winkle* will be made, with J. W. Carner as Rip.

Frank Caverly has made a hit as Charles Tatters and Jim Confidence in *1492* this season. His work has been highly commended everywhere.

Bergman's Opera House, McGregor, Ia., recently completed, is equipped with all the modern conveniences, and is a beautiful theatre. The stage has been built sufficiently large to accommodate the average company with ready ease. McGregor is midway between La Crosse and Dubuque, Madison, Wis., and Mason City, Ia., and has excellent railroad facilities. The drawing population is about 6,000, and the number of attractions played is limited.

Charles D. Herman, playing Macbeth, Antony, and other prominent roles with Madame Modjeska, will consider offers for Summer engagement, to begin after May 1.

The new Opera House at Canton, Pa., is to open week of April 17. Manager W. W. Whitman wants a good attraction as a starter on a certainty.

Stetson's Uncle Tom's Cabin company continues to draw packed houses. An S. R. O. sign is a requisite of every house booking this attraction. At Fitchburg, Mass., big business was recorded, as usual.

The Talbott Dramatic company is booked to open Aug. 7 at Danville, Va. The company will play week stands through the South. Manager Greenville Talbott is now engaging the company.

Panny Cohen, comedienne, will accept offers for the rest of this season and next. Miss Cohen's work has been the feature of many productions.

A good vaudeville farce, with a male star part and a good female role, is offered for sale by "L. A." 760 South Street, Roslindale, Mass.

J. J. Spley's new offices will be located at 121 West Fortieth Street, not at 141, as has been stated.

Mellen's Agency has turned over the booking of *The Daughter of Cuba* company to Sam Coomba.

B. B. Valentine has placed his drama, *A Southern Romance*, with T. H. Winnett, who will control the rights of production in the future. The Winnett Bureau has also secured all of William Redmund's plays.

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VAUDEVILLE CORRESPONDENCE.

(Continued from page 22)

ALBANY, N. Y.—Lehnd Opera House (F. P. Proctor, manager; P. F. Nash, resident manager): Owing to illness Flo Irwin was not able to appear Feb. 21, and Isabelle Urquhart and John T. Burke were substituted. Their sketch, Even Stephen, kept the large audience laughing. Adele Purvis-Oni won much applause. George C. Davies is the best impersonator that has been here this season. The Reed Birds have a new and catchy act. Others were: Vinnie De Witt, John Le Clair, Larry Le Roy, and the riding baboon "Jessie." Watson, Hutchings and Edwards are due 6.—Gaiety (Agnes Barry, manager): The Australian Beauties 23-25 opened to big business and kept it up. Edna Urline, Hazelton and Vedder, Sheehan and Kennedy, Smith O'Brien, and the Lavelles are in the co. Harry Bryant is Dusty Dooley in the afterpiece. Fred Irwin's Majestic Burlesquers 27-1 packed the theatre to the doors. Russell and Fillyne, Grace Vaughn, Cartmell Sisters, Howard and Mack, Quigley Brothers, Irwin and Remington, the Todd-Judge Family, and George S. Bentz are in the co. White Elephant 24. City Club 6-11.

CHARLES N. PHELPS.

BUFFALO, N. Y.—Shea's did a phenomenal business week Feb. 27-4: The house was sold out at each performance. Panine Hall was the headliner, and she received a splendid welcome. Smith and Campbell made the hit of the bill with new jokes. Mayme Gehru, an exceedingly pretty girl, sang and danced well. Johnson and Dean made a big hit. Others were: Lafayette, the Six Sennets, Moreland, Thompson and Roberts, Smith and Fuller, and King and Gray.—Rose Sydell's London Belles did a good week's business at the Court Street 27-4. The burlesques were up to the average, but the olio was weak. In the bill were Karina, Dooley and Tenbrook, Fonti Boni Brothers, Richmond and Clements, Hilton, O'Rourke and Burnette, and Reiger and Chatham. Broadway Burlesquers 6-11.—Items: Lottie Gilson is booked to appear at both Shea's and the Court Street Theatre next week. Both houses are advertising her, and it is a mooted question as to which one will secure her services. The manager of each house claims to have a contract with her, and each insists upon the fulfillment of the same.—The vitascope still holds forth at the Empire.

RENNOLD WOLF.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): For week Feb. 27-4 Manager Poli arranged a thoroughly satisfactory bill. Maude Courtney, singing the old songs in a new way, was one of the features and proved herself a favorite. Doan and Lenhart in a High-Toned Burglar presented a laughable sketch most acceptably. Mr. Dolan's work making a most emphatic hit. Jess Dandy, the impersonator; Manning, and Weston, Armine and Wagner in a most commendable singing act; Thresa Gisalatos, May Cook, the Asbeys, Billy Barlowe, and Hendrix and Prescott rounded out a capital bill. Week 6-11: Henerietta Byron and Barney Fagan, Five Whirlwinds, Neemon and Neuhouse, Wilson Family, Fred Niblo, Ford and DeVerne, Gypgeman and the Zaroos.—Items: The new Poli theatre will in no way interfere with the Wonderland, which will continue under S. Z. Poli's management and be used as a first-class vaudeville house.—Maude Courtney and her mother were the recipients of much attention while here.

JANE MARLIN.

HOPRTLAND, ORE.—Fredericksburg (E. W. Rowe, manager): Good business week ending Feb. 26. Minerva, Dechent, Armand and Carmen, Marion Hart, Conchita, and Zephryne.—Coliseum (Will H. Brown, manager): Fair business week ending 26. Rae Eldridge, Gus Leonard, the Kellys, Vivian, St. Clair, and De Armo, La More Sisters, Pat Kelley's farce, The Klondike Hotel, and Gus Leonard's skit. My Wife's Husband.—Demartini's "Nick" Burbank: Lillian Cole, Ella Hall, Lucy Templeton, Fannie Woods, Veronica Raymond Sisters, Charles Franks, and Professor Rylie, pianist, entertained good houses week 19-26.—Item: Arthur Salvini, tenor, and Healy Sisters, singers and skirt dancers, opened week ending 4 at Fredericksburg for a limited run.

O. J. MITCHELL.

WASHINGTON, D. C.—Robie and Denkin's Knickerbocker Burlesquers are at the Lyceum. In the co. are The Three Rosedales, M. S. Whalen, Shayne and Worden, Raymond and West, Mac Taylor, Three Gardeners, Three Wright Sisters, and Grant and Durand. The pantomime An Affair of Honor, and James Jeffries are special features. Vanity Fair 13.

The Grand Opera House has Mr. and Mrs. Sidney Drew, Maude Courtney, Mayme Gehru, T. J. Farren, Walberti, Helen Thesart, the Three Renos, and Marion and Dean.—Manager John Grieves' co. 27-1. In the olio are Edna Urline, Smith O'Brien, Hazelton and Vedder, Sheehan and Kennedy, and the Lavelles. Casino Burlesquers 24.

JOHN T. WARDE.

JERSEY CITY, N. J.—Sam Scribner's Gay Morning Glories were at Bon Ton week Feb. 27-4 to good patronage. Performances fair. Coley and Mamie Grant, Madeline Franks, Willis and Barron, McCloud and Melville, Ward and Brown, McPhee and Hill, Preston and Balmaine, are in the olio. The burlesque Red Birds at the Seashore introduces Annie Smilax and George W. Willis. Zero 6-11.—Items: The Tenderloin Club stage 25 had Billy Barlowe, Douglass and Huested, the Parkers, Wait Sisters, Leslie and Forrest, Ed Manning, Lillie Shubert, Queenie Madeline, Jess Brocken, Kid Sully, and Hill and Ward.—Ward and Brown have replaced McCabe and Sabine with Scribner's Gay Morning Glories.

WALTER C. SMITH.

PITTSBURG, PA.—Reilly and Woods opened a week's engagement Feb. 20-25 at the Academy to packed houses. Co. pleased. Al. Reeves' co. 27 played to large attendance. Gay Masqueraders week 6.—Panter Brothers, Gertie Cochran, Keno and Welch, and William Rowe headed a strong line of vaudeville performers at the Grand Opera House week 27. Week 6: Russell Brothers, Ramza and Arno, Charles Diamond, and Beatrice.

E. J. DONNELLY.

CLEVELAND, O.—Vanity Fair Burlesquers were at the Star week Feb. 27. The olio contains Dixie, Ralph G. Johnstone, Morrissey and Rich, Farrell and Taylor, Lowell and Lowell, Emery and Marlow, and Taylor, Lowell and Sherratt. Pousse Cafe 6-11.

WILLIAM CRASTON.

NEWARK, N. J.—Waldmann's Opera House (Louis Robie, manager): Robie's Knickerbockers opened to capacity on their return visit Feb. 27-4. Co. includes Raymond and West, Grant and Durand, Shayne and Worden, the Three Gardeners, Mike S. Whalen, and Vernon. The burlesque Mixed Ale closed a lively and enjoyable performance. Merry Maidens 6-11. City Sports 13-18.—Waldmann's New Theatre (Fred Waldmann, manager): The Joseph Hart co. filled a return date Feb. 27-4. The following made big hits: Joseph Hart and Carrie De Mar, Ethel Levy, Charles T. Aldrich, Opening good, Fanny Rice, French Ball, 6-11. Bob Fitzsimmons co. 13-18.—Items: The annual Sunday concert was given at the Auditorium Feb. 26 by the Robbins, Leroy Stafford, Bartell and Morris, Nazorros, Daily and Vokes, Tommy Burnett, Lillian Green and William Friend, and Dunbar and Harris.—Triluminar Lodge, No. 112, F. and A. M. will give a theatre party in honor of Manager Louis Robie, at Waldmann's Opera House 2.—Mac Taylor was unable to appear with the Knickerbockers Feb. 27-4. Cause of grip. Manager Harry Healey, of the Auditorium, benefits at that house 28.

SAN FRANCISCO, CAL.

The Orpheum keeps up its reputation for first-class attractions. Week Feb. 12-18 Carter De Haven and Bonnie Mae, two precocious youngsters, astonished immense audiences with their ability. Their comedy work was great and their cake walk the best thing seen in many a day. Conroy and McDonald proved two clever comedians. Milton and Dolly Nobles were good. Derenda and Breen, Macart's dogs, P. C. Shortis, the Schröde Brothers, and Long and Keeler made up a great programme. Week 19-25 Edith Craske was well received. Lew Bloom and Jane Cooper were fair. J. K. Murray and Clara Lane sang operatic selections with good effect.

LOS ANGELES, CAL.

Orpheum (Thomas J. Myers, manager): Week Feb. 20-26 Milton and Dolly Nobles scored heavily in Why Walker Reformed. Hayden and Betheron won applause with their travesty. Ole Hayden's rich baritone was heard to advantage and she made a pronounced hit with her father's latest production. "The Day that Dewey Comes Home." Of the last overs, Derenda and Breen continued to jingle clubs marvelously. Papinta was gorged in new color effects. Gina-Inta della Rosa charmed her hearers with her violin, and Clorindy rag-timed it to every one's satisfaction. Macart's dogs and monkeys, Conroy and McDonald, Brothers Schröde, and Long and Keeler.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, licensee; W. B. McCallum, resident manager): Crowded houses ruled week Feb. 27-5. The olio comprised Marlow and Plunkett, Annie St. Tel, Deets and Don, Lillie Western, Laura Comstock, Belmont and Weston, and Mr. and Mrs. R. J. Dunstan in A Lesson in Whist, which made a decided hit. Press Eldridge, Earl and Wilson, Henry Le Roy, Reno and Richards, Duffy, Sawtelle and Duffy, Alma Doerge, Johnson and Dean, and Edna Bassett Marshall 6-11.—Wonderland: Fox Comedy co. and the Cherry Sisters 6-11.

CINCINNATI, O.—Bryant and Watson's American Burlesquers are at People's Feb. 26-4. Mason Mitchell is the chief attraction. Others are Watson and Dupre, Perry and Burns, Mildred Murray, Leslie and Curdy, and Monroe Sisters. High Rollers 6.—The same week Lottie Gilson headed the bill at the Fountain. Arthur Dunn and Clara Bell Jerome, Delmore and Lee, Troubadour Trio, Clements, Marshall and Little Sunshine, James H. Cullen, George E. Austin, and Wilson and Halpin are also here, and the biograph remains. Williams and Walker's co. 6.

TORONTO, CAN.—Opera House (Ambrose J. Small, manager): Bessie Bonhill and a host of vaudeville artists filled in the canceled date of A High Born Lady co. Feb. 27-4, and played to capacity. Miss Bonhill sang her songs in her usual charming manner. The Midgley, Hiborn and Grey, Theobaldi, Douglas and Ford, Marie Troy, Seeley and West, and the Spencer Brothers made up a first-class bill. 1402 6-11. Superior 13-18.

INDIANAPOLIS, IND.—Empire (Heuken Opera House Co., managers): Sam Devere's co. was here week Feb. 27; fair performance. O'Brien and Buckley, the Fanchonetti Sisters, Barnes and Sissons, Lawrence and Harrington, and Walter J. Talbot and Mildred Howard De Grey are in the co. Views of the Sharkey-McCoy fight are also shown. Rice and Barton 3-5.

SYRACUSE, N. Y.—Dunfee's Comedy Theatre (H. R. Jacobs, manager): A fairly good performance is being given Feb. 27-4 by Smith and Cook. Harry Le Clair, Bennett and Rich, Emma Carus, Mitchell Sisters, and Merritt and Rosella to good crowds. Week 6-11: Mignani Family, Howard and Emerson, Cosmopolitan Trio, Tenley and Simonds, Sisters Barnard, Annie Morris, and the vitascope.

TROY, N. Y.—Star (Buck and Keller, managers): Night Owls Feb. 23-25. Poor performance. White Elephant co. 27-1 to fair houses.—Gaiety (James Hearne, manager): May Howard 27-4; big houses. Specialties by Al. H. Weston, Mills and Simonds, Wilson and Masonry, Moran and Wesley, Flynn and De Costa, and Lorenz and Allen found favor. Persian Belles 6-11.

NEW ORLEANS, LA.—Academy of Music: The features at this theatre are improving weekly, and the following list week 5 makes up the best programme offered this season: Lizzie B. Raymond, Sisters Macarte, Pickert and Whippier, Rice and Cadry, Millie Tourneau, Henri Richard, Rivers and Capwell, and the kinodrome.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): Hyde's Comedians, headed by Helene Mora, who made a hit in her songs, did a big business week Feb. 24. McIntyre and Heath, Canfield and Carlton, Charles R. Sweet, Edmund Hayes and Emily Lytton, in A Wise Guy, and A. D. Robbins, all scored hits.

OMAHA, NEB.—Lillian Burkhart in the bright comedy. Dropping a Hint is the headliner at the Creighton-Orpheum week of Feb. 26. Other attractions are: Conway and Leland, Gracie Emmett, Knight Brothers, Max Cincinnati, Willy Ozeola, and Krause and the kinodrome.

EASTON, PA.—Wonderland (Otto Rost, manager): Zero Feb. 23-22; crowded house. Good bill. Fair attendance. Metropolitan Burlesquers 27-1. Crowded houses. Fair performances. Coming: Champion Cake Walkers 24. Broadway Girls 6-11.—Item: Zero 23-25 broke all records of this season.

LAWRENCE, MASS.—New Theatre (C. H. Prouty, manager): Bryant and Watson's Australian Beauties gave lively performances to packed houses Feb. 27-1. In the olio are Edna Urline, Smith O'Brien, Hazelton and Vedder, Sheehan and Kennedy, and the Lavelles. Casino Burlesquers 24.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Week Feb. 27-4. Mark Murphy and Jennie Reynolds in a very entertaining sketch: O'Kane's acrobats, Albert Dickinson, Papita and Rosa, Tom Mack, Nini and Banks, and Nona Winter, and the Ladells.

WILMINGTON, DEL.—Wonderland (W. J. Dockstader, manager): Business continues very large. People Feb. 27-4. Andy Amann, Frances Hartley, Banks and Muriel Winter, Fletcher and Royal, Reed's dogs, Mr. and Mrs. Stuart Darrow, McNish and Alford, Hadji Leseik, and Hart Brothers.

CHICAGO, ILL.—The Pitman Stock Company: Week Feb. 27-4. Good business week 5 makes up the best programme. Rehearsals are now in progress, and the new bill will be a leading feature of the company's repertoire. This last acquisition completes a list of ten special productions now being exclusively controlled by Mrs. Blaney and specially staged to the smallest detail. The success of this organization in a single season is due to the unerring efforts of its manager to make her attraction as strong as any of its kind now traveling. The Lost Paradise will be produced at Wilkes-Barre, Pa., about March 10.

THE PEOPLE'S THEATRE, TOLEDO, O.—continues to thrive. It is located in the heart of the city, and easily accessible. It is the intention of the management to keep the house open, playing farce-comedies, melodramatic and popular price attractions, notwithstanding reports to the contrary.

with a vigor and a fire that, in an actor less capable, would surely lead to that forced and unnatural manner that begins in vanity and ends in bathos."

The Baltimore Herald of Feb. 26 published a long review of *As You Like It*, as presented by Julia Arthur and her company, by Henry P. Goddard. Mr. Goddard wrote: "The Orlando of W. S. Hart was really one of the very best I have ever seen."

The Buffalo Courier says that Alberta Gallatin would make an ideal Esther in *Israel in the Children of the Ghetto*.

The Last Stroke, Shaft No. 2, Shall We Forgive Her, A Yenuine Gentleman, and other plays which have had successful presentation under Jacob Litt's direction, are now offered to let on royal by Mr. Litt.

Harry G. Keenan is at liberty for Summer and next season owing to the sudden closing of Tilston's Report for Duty company. Mr. Keenan may be addressed care of this office.

Owen Ferree is booking the tours for Fate Goodbar's *As We See It*, which opens its season March 7 at Plainfield, N. J., and for The Gay Manhattan Vaudeville Entertainers.

James B. Mackie will make a tour over the Northern Pacific Railroad under the management of Matt Berry the latter part of March with the following people: Louise Sanford, Kittle Wolfe, the three Constantine Sisters, Jennie Sartella, Mrs. Pete Lang, the Bostonian Comedy Four, Lang Graham, Depew and Cahill, Thomas Grady, E. L. Simpson, musical director; Walter Flanders, treasurer; Matt Berry, agent, and James B. Mackie, manager. The tour will open at Racine, Wis. This will be Mr. Mackie's first trip to the coast over the Northern Pacific with Grimes' Cellar Door.

Leonora Bradley, who has done creditable work with the Lyceum Stock at Baltimore the past two seasons, invites offers for next season.

Julia Hanchett will be open to offers after March 25, on which date in Old Kentucky will close its season.

Charles Fletcher, scenic artist, with excellent references from well-known managers, solicits engagements. His address is 288 Grand Street, this city.

The stage hands of the Academy of Music, Sterling, Ill., want a good attraction for their benefit.

Owing to the closing of the Dorothy Morton Opera company, Edward Webb, comedy tenor, is disengaged for the first time in several years. Communications addressed in care of THE MIRROR will reach him.

J. Sebastian Hiller, the well-known musical director, stage-manager and producer, has retired from Augustin Daly's and is at liberty for any of his branches of work. His address is Witzmark and Sons, 8 West Twenty-ninth Street.

The Rosedale Opera House, Chambersburg, Pa., under the management of J. O. Champion, is rapidly gaining favor among managers. Mr. Champion assumed charge of the Opera House recently and has played first-class attractions to good business.

Rights to *The Lost Paradise*, with a complete mounting, have just been secured by Flora M. Blaney, manager of the Pitman Stock company. Rehearsals are now in progress, and the new bill will be a leading feature of the company's repertoire. This last acquisition completes a list of ten special productions now being exclusively controlled by Mrs. Blaney and specially staged to the smallest detail. The success of this organization in a single season is due to the unerring efforts of its manager to make her attraction as strong as any of its kind now traveling. The Lost Paradise will be produced at Wilkes-Barre, Pa., about March 10.

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LETTER LIST.

WOMEN.

Pauline Andrews, Madge Addis, Angie M. Abbott, Eddie Ackerson.

B.

M. G. Brown, Catherine Beach, Ollie Briscoe, Edna Brothers, Caroline Bruce, Marie Barringer, Jessie Burnette, Mrs. W. E. Butterfield.

C.

Eleanor M. Cowper, Jennie Christie, Kittle Collier, Mrs. H. D. Crosby, M. Cohen, Lenore L. Connally, Marjorie Carle, Minnie Cline, May Capewell, Dot Carter, Clara Coleman, Mrs. Bartley Campbell, Alice Carmine, Cora Carlisle, Carol Clover, Miss Coghlan, Lizzie Conway, Helen Crane, Mrs. M. Cleveland, Jeanette Conner, Dorothy A. Cowles, Isabelle Cranston, Lillian Cleves, Sylvester Carnish, Dorothy Cripe, Mary M. Chamberlain.

D.

Lillian Dorothy, Estela Dean, Maude Dudley, Louise De Wolfe, Maud Daniel, Dot Davenport, Countess M. De Silvia, Mrs. W. Crossley Donaldson, Mrs. E. De Mille, Marie Dickenson, Dottie Dohi, Lulu Da Marguerite, Miss Brannan Douglas, Helen Dohm, Violette Dale, Miss D. Dolore, Estella Dale, Vinnie Daniels, Ruby De Luna, J. B. Delcher, Marion Dohm, Minnie Dupree, Leonie Duethol, Mrs. Arthur K. Deigen.

E.

Miss Jerome Edwardy, Mrs. Chas. Ellis, Katie Enright, Dorothy Earle, Jane Eddy, Vivian Edwall, Effie Elsler, Maud Emmerson, Adelaide C. Early, Jeanne Elberts.

F.

Gertrude Foster, Gail Forrest, Eunice Fitch, Marjorie D. Ferguson, Helen Ford, Fanny Flynn, Jessie Farrel, Pauline Fletcher, Myrtle French, Clara Gale Frost, Cora Field.

G.

May Gooch, Anna Grun, May Gaunt, Amelia Glover, Freda Gallick, Frances Gale, Helen Glidder, Maude Gordon, Nellie Granville, Billie Girard, Madge Gordon, Grace Greenwood, Beatrice Goldie, Ellen Gail, Nellie Gilchrist.

H.

Pattie Henry, M. Halton, Jessie J. Hall, Rose Hubbard, Ella Herring, Lizzie Hunt

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue, dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BACHELOR'S HONEYMOON: Green Bay, Wis., March 9. Oshkosh 14.
 A BOY WANTED: Junction City, Kan., March 8. Topeka 10.
 A BREEZY TIME (Fitz and Webster): Medina, N. Y., March 6. Brockport 8. Lyons 11. Canandaigua 13. Seneca Falls 14. Waterloo 15. Penn Yan 16. Watkins 17. Waverly 18.
 A BUNCH OF KEYS (Gus Bothner, mgr.): Butte, Mont., March 6-11.
 A CONTENTED WOMAN (Belle Archer: Fred E. Wright, mgr.): Pittsburgh, Kan., March 9. Dallas, Tex., 14. San Antonio, 19. 20.
 A DANGEROUS MAID: New York city Feb. 27. Mar. 11. Newark, N. J., 13-18.
 A DAY AND A NIGHT: New Orleans, La., March 6-11. Savannah, Ga., 17.
 A FEMALE DRUMMER: Brooklyn, N. Y., March 6-11. Philadelphia, Pa., 13-18. Baltimore, Md., 20-25.
 A GRIP OF STEEL: Albany, N. Y., March 9-11.
 A GUILTY MOTHER: Providence, R. I., March 6-11. Hartford, Conn., 13-15. Albany, N. Y., 16-18. Troy 20. 22. Hoboken, N. J., 23-25.
 A HOT BORN LADY (Clifford and Huth): Providence, R. I., March 6-11. New York City 13-18. Newark, N. J., 20-25.
 A HIRED GIRL (Charles E. Blaney Amusement Co., props.): Sioux City, Ia., March 7. Mankato, Minn., 8. St. Peter 9. Owatonna 10. Rochester 11. Winona 12. Baraboo, Wis., 14. Beloit 15. Racine 17. Milwaukee 18. Kenosha 19.
 A HOT OLD TIME (The Rays): Columbus, O., March 6-8. Indianapolis, Ind., 9-11. Peoria, Ill., 12.
 A JOLLY LOT: Marshall, Ill., March 7. Terre Haute, Ind., 8. Brazil 9. Clay City 10.
 A MIDNIGHT BELL (Holt; L. R. Stockwell, mgr.): Fargo, N. Dak., March 13. Crookston, Minn., 14. Grand Forks, Dak., 15. Winnipeg, Man., 16, 17.
 A MILK WHITE FLAG: Oswego, N. Y., March 7. Watertown 8. Syracuse 9-11. Buffalo 12.
 A PARLOR MATCH: Milwaukee, Wis., March 6-11.
 A ROMANCE OF COON HOLLOW (George B. Gaston, mgr.): Aspen, Col., March 7. Leadville 8. Pueblo 9. Colorado Springs 10. Central City 11. Denver 12-18.
 A RUMAWAY GIRL: Baltimore, Md., March 6-11. Boston, Mass., 20-25.
 A STRANGER IN NEW YORK (Hoyt and McKee, mgrs.): Jersey City, N. J., March 6-11.
 A TEXAS STEER (Charlie Putnam): Hazleton, Pa., March 7. Ashland 8. Mt. Carmel 9. Lock Haven 10. Williamsport 11. Lewiston 12. Altoona 14. Johnstown 15. McKeesport 17. Cleveland, O., 20-22. Toledo 23-25.
 ADAMS, MAUDE: Chicago, Ill., March 6-indefinite.
 ALCATAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal.-indefinite.
 ALDEN STOCK: Portsmouth, O., March 6-11.
 ARTHUR, JULIA (A. H. Canby, mgr.): Philadelphia, Pa., Feb. 27-March 11. Louisville, Ky., 13-18. St. Louis, Mo., 20-25.
 AS WE SEE IT: Dover, N. J., March 8. Paterson 9. 11.
 AT GAY CONEY ISLAND (Miller and Freeman, mgrs.): Columbus, O., March 9-11. Indianapolis, Ind., 13-15.
 AT PINEY RIDGE: Buffalo, N. Y., March 6-11.
 AT THE WHITE HORSE TAVERN: New York city Feb. 6-indefinite.
 AUBREY DRAMATIC CO.: Hot Springs, Ark., March 6-11. Shreveport, La., 13-15. Paris, Tex., 20-25.
 BACK OF THE FARM (Wm. Rider, mgr.): Ashland, Ky., March 13.
 BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Atlanta, Ga., March 6-11.
 BECAUSE SHE LOVED HIM SO: New York city Jan. 16-indefinite.
 BILL DIXIE: Lancaster, Pa., March 10.
 BENNETT-MOULTON (A. Earl Burgess, mgr.): Washington, D. C., March 6-11. Lancaster, Pa., 13-18. Reading 20-25.
 BENNETT-MOULTON (B.; E. K. Moulton, mgr.): Lynn, Mass., Feb. 27-March 11.
 BINGO OF BOMBAY: Burlington, Vt., March 7. Rutland 8. No. Adams, Mass., 9. Worcester 10. Lowell 11. Md., 12. Des Moines 13-15.
 BLODDELL-FENSTERWALD: Cedar Rapids, Ia., March 9. 10.
 BLODDELLA, THE: Cedar Rapids, Ia., March 9-11.
 BROWN'S IN TOWN (J. J. Bosenthal): Washington, D. C., March 6-11. Providence, R. I., 16-18.
 BRYAN COMEDIANS: Litchfield, Ill., March 6-11.
 BURRILL COMEDY (Charles W. Burrill, mgr.): Waltham, Mass., March 6-11. Clinton 13-18. Newport, R. I., 20-25.
 BYRNE STOCK: St. Louis, Mo., March 5-11.
 CARPENTER, FRANKIE (George K. Robinson, mgr.): Newburyport, Mass., March 6-11. Manchester, N. H., 13-18.
 CASEY'S WIFE: Pittsburgh, Pa., March 6-11. Boston, Mass., 13-18. Brooklyn, N. Y., 20-25.
 CASTLE SQUARE THEATRE (J. M. Emery, mgr.): Boston, Mass., Aug. 9-indefinite.
 CATHERINE (Charles Frohman): Brooklyn, N. Y., March 6-18.
 CHASE, HETTIE BERNARD: Birmingham, Ala., March 6-11.
 CHASE-LISTER: Nebraska City, Neb., March 6-11. Malcolm, Ia., 13-15. Newton 16-18. Ottumwa 20-25.
 CHATTANOOGA (Eastern: Jay Simons, mgr.): Bridgeport, Md., March 7. Atlantic City, N. J., 8. Red Bank 10. Asbury Park 11. Newark 13-18. Philadelphia, Pa., 20-25.
 CHESTER ALMA (O. W. Dibble, mgr.): Johnstown, N. Y., March 6-11. Schenectady 13-18. Amsterdam 20-25.
 CLARK, RACHAEL MAY: Bridgewater, Mass., March 6-11.
 CLAXTON, KATE: Lawrence, Mass., March 10.
 CLEMENT, CLAY (John Henry Martin, mgr.): St. Louis, Mo., 6-11. Sedalia 13. Joplin 14. Wichita, Kan., 15. Horton 16. Topeka 17. Junction City 18. Ft. Scott 22.
 COLLIER, WILLIE (The Man From Mexico): Milwaukee, Wis., March 5-8. La Crosse 9. Eau Claire 10. Winona 11. Toledo, O., 13-15. Detroit, Mich., 16-18. Buffalo, N. Y., 21, 22. Rochester 23-25.
 COLUMBIAN COMEDY (Newell and Morrison, props. and mgrs.; Mrs. H. F. Grendler, mgr.): Ludington, Mich., March 6-11. Mt. Pleasant 13-15. Bay City 20-25.
 COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Nov. 21-indefinite.
 COOTE, BERT: Montreal, Can., March 6-11.
 CORSE PAYTON STOCK (David J. Ramage, mgr.): Brockton, Mass., March 6-11. Salem 13-18. Manchester, N. H., 20-25.
 CRANE, WM. H.: Detroit, Mich., March 6-11. Cleveland, O., 13-18.
 CUBA'S VOW: Paterson, N. J., March 9-11.
 DARKENED RUSSIA: Cincinnati, O., March 6-11.
 DEVIL'S AUCTION (M. Wise, mgr.): Pine Bluff, Ark., March 7. Helena 8. Little Rock 9. Ft. Smith 10. Joplin, Mo., 11. Springfield 12. Ft. Scott 13. Kan., 12. Pittsburgh 14. Parsons 15. Arkansas City 16. Winfield 17. Wichita 18. Junction City 22.
 DEVIL'S ISLAND (J. H. Wallack, mgr.): Chicago, Ill., Feb. 5-18. Indianapolis, Ind., 20-25.
 DONNELLY STOCK: New York city Aug. 27-indefinite.
 DREW, JOHN: Philadelphia, Pa., March 6-indefinite.
 EARLIE GRAHAM (Western: C. H. Rossken, mgr. and prop.): Wellington, Kan., March 6-11. Hutchinson 20-25.
 ELDON'S COMEDIANS: Postoria, O., March 6-11. Tiffin 13-18.
 ELBROY STOCK: Pittsburgh, Mass., March 6-11. Chelmsford 13-18. Lynn 20-25.
 ERWOOD STOCK: Beaver Falls, Pa., March 6-11.
 FABIO ROMANT: Pomeroy, O., March 7. Athens 8. New Lexington 9. Cambridge 10. Harrisonville 11. Martin's Ferry 13. Steubenville 14. Urichsville 15. New Philadelphia 16. Coshocton 17. Canal Dover 18. Newark 20. Corning 21. Nelsonville 22. Logan 23. Lancaster 24. Circleville 25.
 FAUST (White's): Minerva, Pa., March 7. Mt. Carmel 8. Bloomsburg 9. Williamsport 10. Girardville 12. Shenandoah 14. Lansford 16. Lehighton 17. Bethlehem 18. Bangor 20. Nanticoke 21. Mahanoy City 22. Archibald 23. Oliphant 24. Carbondale 25.
 FAUER (Callahan's): Saratoga, N. Y., March 6-7. Ballston 8. Ft. Edward 9. Glens Falls 10, 11.

FERRIS COMEDIANS (Dick Ferris, mgr.): Cairo, Ill., March 6-11. Springfield 13-18. Rockford 20-25.
 FISKE, MRS. (Charles E. Power, mgr.): New York city March 6-11.
 FREDERICK LYCEUM: Mitchell, S. Dak., March 9-11.
 FRENCH, IRVING: Atchison, Kan., March 6-8. Holton 9-11.
 FRENCH, R. E.: Roseland, Wash., March 5-7. Elginburg 8-11. Tacoma 12-18.
 FROST STOCK: Paisley, Ont., March 6-11.
 GAVLOR, BOBBY: Topeka, Kan., March 7. Junction City 8. Hastings 9. Crete, Neb., 10. Beatrice 11. Omaha 12.
 GEORGIA UP TO DATE: Cresco, Ia., March 7. Mason City 8. Calmar 9. Decorah 10, 11.
 GIBNEY-HOFFECKER (Jack Hoffer, mgr.): Scranton, Pa., March 6-11. Kingston, N. Y., 13-18.
 GILLETTE, WM.: New Haven, Conn., March 14, 15.
 GLEN, SAM'L W. (Dobson and Ring, mgrs.): St. Augustine, Fla., March 6, 7. Palatka 8. Sanford 9. 10. Ocala 13, 14.
 GOODWIN, N. C.: Philadelphia, Pa., Feb. 27-March 19.
 GORMAN BROS. (Mr. Beane from Boston: G. E. Howes, mgr.): Quincy, Ill., March 7. Keokuk 9. Ottumwa 9. Oskaloosa 10. Marshalltown 11. Des Moines 13-15. Iowa City 16. Cedar Rapids 17. Moline 18. Davenport 19. Rock Island 20. Clinton 19. Dubuque 22. Rockford, Ill., 23. Elgin 24. Sterling 25.
 GREENE, JOSEPH: Chester, Pa., March 6-11. Paterson, N. J., 13-18. Red Bank 20-25.
 GRIFFITH, JOHN (C. E. Hamilton, mgr.): Traverse City, Mich., March 7. Petosky 8. Sheboygan 9. Sault Ste. Marie 10. Marquette 12. Duluth 13, 14. Fargo, N. Dak., 21. Grand Forks 23. Winona 24. 25.
 HACKETT, JAS. K.: Buffalo, N. Y., March 6-11.
 HALL-WINTERS: Galesburg, Ill., March 6-11.
 HARCOURT, JESSIE (Chas. K. Harris, mgr.): Bangor, Me., March 6-11.
 HANS HANSON (James P. Colton, mgr.): Burlington, Ia., March 8. Iowa City 9. Muscatine 10. Moline 11. Davenport 12. Clinton 13. Bixby 14. Galena 15. Rock Island 18. Ft. Madison 19. Fairfield 21. Mt. Pleasant 22. Bonaparte 23. Keosauqua 25.
 HAZELTON, BLANCHE: Greenfield, Ind., March 6-11. Bloomfield 13-18.
 HER ATONEMENT: New York city Feb. 13-indefinite.
 HERNE, JAMES A. (Wm. B. Gross, mgr.): Hartford, Conn., March 8. Middletown 10.
 HILLMAN, MAUD (Winthrop G. Snelling, mgr.): Binghamton, N. Y., March 6-11. Carbondale, Pa., 13-18. Oneonta, N. Y., 20-25.
 HILLIERY'S WONDERS: Cincinnati, O., Jan. 2-indefinite.
 HIMMELIN'S IDEALS (A. H. Himmelin, mgr.): Derby, Conn., March 6-11. Yonkers, N. Y., 13-18. Poughkeepsie 20-25.
 A TEXAS STEER (Charlie Putnam): Hazleton, Pa., March 7. Ashland 8. Mt. Carmel 9. Lock Haven 10. Williamsport 11. Lewiston 12. Altoona 14. Johnstown 15. McKeesport 17. Cleveland, O., 20-22. Toledo 23-25.
 ADAMS, MAUDE: Chicago, Ill., March 6-indefinite.
 ALCATAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal.-indefinite.
 ALDEN STOCK: Portsmouth, O., March 6-11.
 ARTHUR, JULIA (A. H. Canby, mgr.): Philadelphia, Pa., Feb. 27-March 11. Louisville, Ky., 13-18. St. Louis, Mo., 20-25.
 AS WE SEE IT: Dover, N. J., March 8. Paterson 9. 11.
 AT GAY CONEY ISLAND (Miller and Freeman, mgrs.): Columbus, O., March 9-11. Indianapolis, Ind., 13-15.
 AT PINEY RIDGE: Buffalo, N. Y., March 6-11.
 AT THE WHITE HORSE TAVERN: New York city Feb. 6-indefinite.
 AUBREY DRAMATIC CO.: Hot Springs, Ark., March 6-11. Shreveport, La., 13-15. Paris, Tex., 20-25.
 BACK OF THE FARM (Wm. Rider, mgr.): Ashland, Ky., March 13.
 BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Atlanta, Ga., March 6-11.
 BECAUSE SHE LOVED HIM SO: New York city Jan. 16-indefinite.
 BILL DIXIE: Lancaster, Pa., March 10.
 BENNETT-MOULTON (A. Earl Burgess, mgr.): Washington, D. C., March 6-11. Lancaster, Pa., 13-18. Reading 20-25.
 BENNETT-MOULTON (B.; E. K. Moulton, mgr.): Lynn, Mass., Feb. 27-March 11.
 BINGO OF BOMBAY: Burlington, Vt., March 7. Rutland 8. No. Adams, Mass., 9. Worcester 10. Lowell 11. Md., 12. Des Moines 13-15.
 BLODDELL-FENSTERWALD: Cedar Rapids, Ia., March 9-11.
 BLODDELLA, THE: Cedar Rapids, Ia., March 9-11.
 BROWN'S IN TOWN (J. J. Bosenthal): Washington, D. C., March 6-11. Providence, R. I., 16-18.
 BRYAN COMEDIANS: Litchfield, Ill., March 6-11.
 BURRILL COMEDY (Charles W. Burrill, mgr.): Waltham, Mass., March 6-11. Clinton 13-18. New- port, R. I., 20-25.
 CHASE, HETTIE BERNARD: Birmingham, Ala., March 6-11.
 CHASE-LISTER: Nebraska City, Neb., March 6-11. Malcolm, Ia., 13-15. Newton 16-18. Ottumwa 20-25.
 CHATTANOOGA (Eastern: Jay Simons, mgr.): Bridgeport, Md., March 7. Atlantic City, N. J., 8. Red Bank 10. Asbury Park 11. Newark 13-18. Philadelphia, Pa., 20-25.
 CHESTER ALMA (O. W. Dibble, mgr.): Johnstown, N. Y., March 6-11. Schenectady 13-18. Amsterdam 20-25.
 CLARK, RACHAEL MAY: Bridgewater, Mass., March 6-11.
 CLAXTON, KATE: Lawrence, Mass., March 10.
 CLEMENT, CLAY (John Henry Martin, mgr.): St. Louis, Mo., 6-11. Sedalia 13. Joplin 14. Wichita, Kan., 15. Horton 16. Topeka 17. Junction City 18. Ft. Scott 22.
 COLLIER, WILLIE (The Man From Mexico): Milwaukee, Wis., March 5-8. Watertown 10. Utica 11. Gloversville 13. Amsterdam 14. Glens Falls 15. Saratoga 16. Albany 17. Bennington 18. Rutland 20. St. Johnsbury 8. Salem, O., 10. Canals 21. Kingston 22. Elizabeth 23, 24. Trenton 25.
 IRWIN, MAT: Boston, Mass., March 6-indefinite.
 JAMES-KIDDER-WARDE (Wagenhals and Kemper, mgrs.): Seattle, Wash., March 6-8. Spokane 13, 14. Walla Walla 15. Boise City, Id., 17, 18. Butte, Mont., 20-25.
 JEFFERSON COMEDY: Northampton, Mass., March 6. Leominster 8. Nashua, N. H., 9. Lawrence, Mass., 8, 9. 13. Charlestown 14. Savannah 15, 16. Jackson 17. Albany 18. Boston 19. Plymouth 20. New Bedford 15. Brockton 16. Attleboro 17. Woonsocket, R. I., 18.
 JOHN MARTIN'S SECRET: Decatur, Ill., March 7.
 JOHNSON COMEDY: Johnstown, Pa., March 6-11. Sunbury 12-18.
 JOSHUA SIMPKINS (Reno and Curtis): Vergennes, Vt., March 7. Ticonderoga, N. Y., 8. Whitehall 9. Glens Falls 10. Saratoga 11. Newport News, Va., 24, 25.
 KELCEY-SHANNON (Samuel F. Kingston, mgr.): Schenectady, N. Y., March 7. Syracuse 10, 11. New York city 20-25.
 KEYSTONE DRAMATIC (McGill and Howard, mgrs.): Circleville, O., March 6-11. Jackson 13-18.
 KING DRAMATIC (N. Appell, mgr.): Akron, O., March 6-11.
 KING, CHARLES (H. G. Barclay, mgr.): Mt. Sterling, Ky., March 9-11. Winchester 13-18. Portsmouth, O., 20-25.
 KELIMI-HEARN (Sol Brauning, mgr.): Austin, Tex., March 7-9.
 KNOSS OF TENNESSEE: Paterson, N. J., March 6-8. Elizabeth 11. Philadelphia, Pa., 13-18. Newark, N. J., 20-25.
 KREYER, RUBEN: Phoenix, Ariz., March 6-11.
 LE BOYIE, HENNESSY (Other People's Money): Sabina, O., March 7. Washington C. H. 8. Springfield 9. Lima 10.
 LILIPUTIANS, THE: Pittsburgh, Pa., March 5-11.
 LONDON LIFE (J. Duke Murray and Howard Long, mgrs.): Washington, D. C., March 6-11. Jersey City, N. J., 13-18.
 LORRAINE HOLLIS (George F. Hasbrouck, mgr.): Ogdensburg, N. Y., March 9-11. Canton 13, 14. Watertown 15.
 LYCEUM STOCK (Frohman): New York city Nov. 21-indefinite.
 MACAULAY AND PATTON: York, Pa., March 6-11. Columbia 12-18. Pottsville 20-25.
 MACK, ANDREW (Charles H. Greene, mgr.): Philadelphia, Pa., March 6-11.
 MACKIE, JAMES B.: Peoria, Ill., March 6-8.
 MACDOWELL, MELBOURNE: San Francisco, Cal., Feb. 27-March 11.
 MACLEAN-TYLER-HANFORD: Mobile, Ala., March 6-11.
 MERIDEN, 8. Meriden, 9. Selma, Ala., 10. Opelika 13. Americus 14. Columbus 15. Albany 16. Macon 17. Savannah 18. Columbus, S. C., 20. Charlotte, N. C., 21. Raleigh 22. Norfolk, Va., 23. Richmond 25.
 MC DOODLE'S FLATS (Geo. L. Chennell, mgr.): Kenton, O., March 7. Troy 8. Dayton 9. McFADDEN'S BOW OF FLATS (Gus Hill, mgr.): New York city March 6-11.
 MC SORLEY'S TWINS: Hutchinson, Kan., March 8. Salina 9.
 MADEMOISELLE FIFI: New York city Jan. 30-indefinite.
 MANSFIELD, RICHARD: Baltimore, Md., March 6-11. Washington, D. C., 13-18.
 MANTELL, ROBERT B. (M. W. Hanley, mgr.): Owatonna, Minn., March 7. Albert Lea 8. Mason City, Ia., 9. Charles City 10. Decorah 11. La Crosse, Wis., 13. Majestic 14. Janesville 15. Beloit 16. Freeport 17. Sterling 18. Clinton, Ia., 20. Dubuque 21. Cedar Rapids 22. Waterloo 23. Marshalltown 24. Boone 25.
 MARLOWE, JULIA: Boston, Mass., March 6-25.
 MARTEL, MERRY MAKERS: Butte, Mont., March 6-11.
 MATHERS, CLARA: Winnipeg, Man., Feb. 5-indefinite.
 MATHEWS AND BULGER: New York city Feb. 27-indefinite.
 MAYNARD, EDWIN (Sara MacDonald): Portland, Me., March 6-11. Bath 13-18. Rockland 20-25.
 MILES-EDWARD STOCK: Danville, Pa., March 6-11. Allentown 13-18. Binghamton, N. Y., 20-25.
 MILLER, HENRY: Montgomery, Ala., March 7, 14. Tuscaloosa 15. Jacksonville, Fla., 16.
 MISTAKES WILL HAPPEN: Washington, D. C., March 6-11. New York city 13-18.
 MITCHELL'S ALL STAR PLAYERS (B. Frank Mitchell, mgr.): Hazleton, Pa., March 13-18. Bethlehem 20-25.
 MODJENKA (John C. Fisher, mgr.): Louisville, Ky., March 6-8. Marion, Ind., 9. Ft. Wayne 10. South Bend 11.
 MONROE AND MACK (Johnny On The Spot): Harlem, N. Y., March 6-11. Jersey City, N. J., 14-18. MORGAN, COUNTESS: Meadville, Pa., March 6-11. Greenville 13-18. E. Liverpool 19. 20-25.
 MORRISON, LEWIS: Seattle, Wash., March 10, 11. Spokane 12. Butte, Mont., 15-19.
 MORTIMER, CHARLES (C. Y. Parsons, mgr.): Mountain, W. Va., March 6-11. Moundsville 13-18. Logan 22. Cedar Rapids 24. 25.
 MURPHY, TIM (T. E. Saunders, mgr.): Vincennes, Ind., March 10. Paris, Ill., 12.
 FAUST (White's): Minerva, Pa., March 7. Mt. Carmel 8. Bloomsburg 9. Williamsport 10. Girardville 12. Shenandoah 14. Lansford 16. Lehighton 17. Bethlehem 18. Bangor 20. Nanticoke 21. Mahanoy City 22. Archibald 23. Oliphant 24. Carbondale 25.
 FAUST (Callahan's): Sar

One of the World's Best Ballad Singers.—BOSTON GLOBE, Jan. 10, '99.

He is One of the Best Light Opera Baritones on the Stage.—CHICAGO TIMES-HERALD.

J. ALDRICH LIBBEY, HIGH BARITONE.

WHAT THE PRESS SAYS OF HIM.

Boston "Sunday Globe," Nov. 14, 1888.—J. Aldrich Libbey, the baritone, was born in East Somerville, 1860, at an early age his voice was remarkable for its richness and power. His teacher in Boston for several years was Mr. Chas. R. Adams. Mr. Libbey has been studying in Europe for the last two years, and has now returned to Boston. He will sing quintette "Così Fan Tutti," at the Music Hall, Boston Symphony Orchestra Concert, Mr. Gerick, director, with Miss Gertrude Franklin, Miss Mary How, and Jacob Bensing.

Il Trovatore, Oct. 5, 1888.—Mr. Libbey, as the Count, justified all the apparently extravagant claims made for him. He certainly has a baritone voice of rare good quality, and his easy stage presence gave an added charm to all his vocal work.—Boston "Herald."

J. Aldrich Libbey was well cast as the Count. He is fortunate in possessing a remarkably fine baritone voice, and he sang with spirit and good taste.—Boston "Globe."

Madame Fursch Madi was the Leonora and Adams the Manrico. Mr. Libbey, in Bruch's Fair Ellen, was "exceedingly good."—Boston "Globe." Taunton Musical Festival, Karl Zerrahn, Director.

Little Tycoon.—Libbey was Alvin. He is tall and good looking. He filled the role splendidly. As the great Tycoon, he was simply gorgeous.—Philadelphia "Item."

As Alvin Libbey made a hit. His voice is a clear, strong baritone, and he knows just how to use it.—Brooklyn "Times."

Libbey made a handsome lover and Tycoon. He is handsome, manly looking, has a robust tenor voice, and sings with fine expression.—Charleston, S. C., "News Courier."

As Alvin and the Tycoon Libbey was a capital success. Of excellent voice and fine stage presence, he fulfilled the author's desire in a manner fully acceptable.—Denver "News."

Libbey, who has the part of Alvin Barry, is a good looking, well set up young fellow, with a splendid voice, and the audience seems unable to get enough of him.—San Francisco "Post."

Libbey, who took the part of Alvin, and divided the honors with Graham, has one of the best voices ever heard in San Diego.—San Diego "Sun."

Aldrich Libbey possesses the best voice in the company, very full and rich, and which he uses to splendid advantage. In addition, he has a very handsome and manly stage presence, and looks the lover to perfection.—Los Angeles "Tribune."

Montreal Music and Stage.—Miss Pauline Hall and J. Aldrich Libbey easily share the honors between them. Both have splendid voices.

Pauline Hall Co.—Dorcas. The character of Lord Beauregarde is well carried out by Mr. Libbey. His singing in the third act is remarkably well executed.—Omaha "Bee."

Montreal "Star," Oct. 2, 1894.—Pauline Hall Co.—The drinking song in the first act between Messrs. Broderick and Libbey was encored two or three times, and the chess due between Miss Jeannette St. Henry and Mr. Libbey was one of the daintiest things of the kind, and met with due appreciation.

Concord Opera Co.—Poor Jonathan.—The success of the entertainment was, however, due to Mr. Libbey. This gentleman possessed a superb voice, which he handles beautifully and easily. Besides he's a finished, graceful actor. He easily outclasses his party, and, with his voice should be in better company.—Montreal "Times."

Black Hussar.—J. Aldrich Libbey proved a successful Helbert.—New York "Herald."

Some of the Roles and Operas: Fritz in Grand Duchess, Fortunio in Fencing Master, Helbert in Black Hussar, Cardamon in Tar and Tartar, Fra Bombarda in Amorita, Lord Beauregarde in Dorcas, Symon in Beggar Student.

Gypsy Baron.—Libbey made a very interesting Baron.—New York "Sun."

Any Leslie, in Chicago "News."—Mr. Libbey sings the title-role (Black Hussar) magnificently, and presents a decidedly soldierly appearance in the Hussar uniform. He certainly can sing most beautifully. His voice is as clear as a nightingale's, and his intonation of that splendid secure accuracy that inspires trust in every successive note. It is sure to be right, fine, strong, sweet and true. Libbey is the best baritone in America.

Digby Bell Opera Co.—The part of Dentatus is assumed by Mr. Libbey, who has a powerful voice of great range, and exceeding sweetness.—Boston "Globe."

The cast serves to introduce a great baritone in Aldrich Libbey, whose voice is as clear as a bell, and of great range.—Cincinnati "Enquirer."

Libbey, a baritone of exceptional worth, will be the talk of musical circles before the week is over.—Cincinnati "Commercial Gazette."

Libbey came near dividing the honors with Mr. Bell, and was enthusiastically applauded, as his full clear voice rang to the very roof.—St. Louis "Post-Dispatch."

Beggar Student.—The music of Symon, the chief male role of the opera, is well suited to Mr. Libbey, who sang it with discrimination, displaying a voice of agreeable quality, flexible and well under control. A fine presence and an air of distinction qualify him for romantic light opera roles. His method, dash and energy will insure his popularity.—Chicago "Post."

Tar and Tartar.—Libbey is very robust and imposing as the fiery son of the desert, Cardamon, and sings his songs with tremendous fervor, matching his best vocal work in an interpolated song.—Chicago "Inter-Ocean."

Reginald De Koven, Sunday "World," opera of The Tailor.—Mr. Libbey, a gentleman hitherto unknown on the New York stage, showed himself to be the possessor of a baritone voice of excellent quality, which he used with nice effect. He should be heard from again.

The "star" of the company was that magnificent baritone, Libbey, who assumed the role of Symon.—Roanoke "Times."

Libbey made a hit with his ballads. He is unquestionably the greatest sentimental ballad singer in America.—Atlanta "Journal."

Easily the most potential member of the company (Calhoun Opera Co.) is that superb singer, good actor and handsome heroic figure, Aldrich Libbey. Light opera, sung by acting singers of Mr. Libbey's ability, will always have the charm of beauty and melody.—Duluth "News-Tribune."

Libbey has a spindid baritone voice and a stage presence which would warrant success in grand opera.—New York "Telegram."

Libbey is always well received. He has a good stage presence, possesses a strong pure voice, and is in every respect a superior operatic singer.—Philadelphia "Inquirer."

Mr. Libbey is one of the best light opera baritones now on the stage.—Chicago "Times-Herald." Pauline Hall Co.

Libbey is a star. An artist of a high class. No such singer as Libbey has sung here for a long engagement.—Atlanta "Constitution."

Hallen and Hart's Idea.—Aldrich Libbey is about the best ballad singer in the business. His robust baritone is a welcome relief from the usual kind of weepy tenors.—Chicago "Record."

Has Sung in Grand Opera, Comic Opera, Farce Comedy, and the Vaudeville.

AT LIBERTY. Address J. ALDRICH LIBBEY, care MYLL BROS., 43 West 28th St., New York City.

Beggar Student. In January, 1899.—Mr. Libbey easily leads in the name part. He was in good voice and sang with a clearness and distinction which was delightful.—Boston "Transcript."

Atlantic City "Review," 1898.—Mr. Libbey, who is one of the best baritones ever heard here in comic opera, sang his numbers well, and his introduced songs were great hits.

What Celebrated Composers Say:

My Dear Jim.—By simply making a statement that a man who can take a maudlin song of the popular order and find a pretext to introduce it in an opera where there exists not the slightest reason for its interpolation and win three distinct encores by its majestic rendition as you have done, is in itself sufficient evidence that I look upon you as one of the most desirable acquisitions to composers, music publishers and theatrical managers whom it has yet been my good fortune to meet. With best wishes, Your friend,

MONROE H. ROSENFIELD.

Mr. James Aldrich Libbey:

Dear Sir.—It affords me sincere pride to say that you, above many others, have in the past ably demonstrated to me your superiority as a song popularizer.

This is evidenced to me in the manner in which you made famous for me my song, "Two Little Girls in Blue."

Mr. J. Aldrich Libbey:

Dear Sir.—As the composer of the song "College Chums Forever," which I had the pleasure of hearing you sing to tremendous applause, would state that I would only be pleased to have you use any of my compositions, knowing that they will be satisfactorily rendered.

Yours truly,

WARNER CROSBY.

Aldrich Libbey, who has recently joined The Trip to Chinatown Co., has infused new life into "After the Ball," by singing it better than any one who has yet attempted it.—New York "Sun."

There is no better vocalist on the vaudeville stage than J. Aldrich Libbey.—Boston "Post."

Libbey, the ballad singer, is a luminous "star" in the organization (New England Opera Co.), and the one source of the element of merit in the company.—Binghamton "Leader."

Of individuals it is sufficient to commend Mr. Libbey in the title-role (Fra Diavolo) as an ideal figure for a gentleman and a bandit with a voice to match. He renewed former triumphs, and won double recalls.—Elmira "Advertiser."

Trip to Chinatown has never had a grander singer than J. Aldrich Libbey.—St. Louis "Post-Dispatch."

The singing of Libbey remains the great feature of the entertainment.—New Orleans "Fayoume."

J. Aldrich Libbey's singing called forth thunders of applause.—Detroit "Free-Press."

Steinford Opera Co.—Die Fledermaus (The Bat). J. Aldrich Libbey plays Eisenstein so well that this role, which would ordinarily have seemed impossible to our actors in comic opera, is amusing, consistent and artistic.—New York "Sun."

1898. Known from ocean to ocean. A ballad singer who has made several compositions rich. Who does not know J. Aldrich Libbey, the ballad singer?—Music Trades," New York City.

1898. Libbey is one of the great ballad singers on the stage who has admirers all over the continent.—Anderson, Ind., "News."

1898. Mr. Libbey is known of all men. He is the famous tenor who introduced "After the Ball," and has brought many a new song into popular favor since.—Terra Haute "Tribune."

1898. Lancaster "Intelligencer."—J. Aldrich Libbey, in Fenton (The Fencing Master), had a character which fitted him exactly, and his magnificent voice found ample scope in the exquisite numbers assigned to that role.

January 10, 1899. He is one of the world's greatest ballad singers.—Boston "Herald."

January, 1899. In Pinafore he was the bright particular "star."—Boston "Globe."

January, 1899. Undoubtedly the best ballad singer now before the "public." He impresses an audience as do few singers of the present era.—Boston "Traveler."

Of all the successful songs this most successful singer of successes has successfully sung, "COLLEGE CHUMS FOREVER" is his latest and biggest success

HARRY VON TILZER.

Dear Friend Jim.—Was delighted to hear you were singing my song. No artist could render them more to my satisfaction.

Yours,

LOUIS BLAKE.

My Dear Friend Jim.—As the author of "College Chums Forever," and having heard you sing it, convinces me that you are the "De Rose of all ballad singers." I know of no other artist that can give a song the dramatic expressions that you can, or can popularize a song quicker. "All hall to the chief."

DAN PACKARD.

Friend Jim.—You are the popularizer of my song "After the Ball." You are the King of ballad singers. Your friend,

CHAS. K. HARRIS.

My American song popularizer.—FELIX McGLENNON.

Dear Sir.—I take great pleasure in sending you copy of my latest song, and feel assured that you will greatly benefit same by singing it.

Yours sincerely,

J. W. BRATTON.

STILL PLAYING TO THE CAPACITY OF ALL THEATRES.

JOHNNY THE RAYS EMMA
IN THEIR RECORD BREAKING MUSICAL COMEDY
A HOT OLD TIME.
NEXT SEASON BIGGER, BETTER,
GRANDER, GREATER, THAN EVER.
ANOTHER LAUGHING EDITION BY GEO. M. COHAN, ESQ.

Important Notice to Managers.

Owing to the demands of managers and the general public, it has been decided to put another **A HOT OLD TIME** company on the road next season, in every way identical to the original production, with a strong cast and all the necessary effects. All communications relative to time, etc., for the Twin Record Breaker to

EDWARD A. BRADEN, en route, or care Klaw and Erlanger, New York City.

DARKEST AMERICA (John W. Vogel): Bienville, Ill., March 7; Kankakee 8; Joliet 9; Dixon 10; Belvidere 11; Elgin 13.

EL CAPITAN (Harley and Rheinstrom, mgrs.): New Orleans, La., March 5-11; Pensacola, Fla., 13, Mobile, Ala., 14; Selma 15; Montgomery 16; Atlanta, Ga., 17-18; Macon 19.

ELLIS GRAND OPERA: Denver, Col., March 6-8; San Francisco, Cal., 13-25.

1492: Toronto, Ont., March 6-11.

FOX DELLA: Brooklyn, N. Y., March 6-11.

GRAU, JULES: Salt Lake City, U. S., Feb. 27-March 11.

GRAU OPERA (Frank Sanger, mgr.): New York city Nov. 29—indefinite.

HOPPER, DE WOLF: St. Paul, Minn., March 6-8; Minneapolis 9-11; Omaha, Neb., 13-14; St. Joseph, Mo., 15; Kansas City 16-18; St. Louis, Mo., 20-25.

HOTEL TOPSY TURVY: Cleveland, O., March 6-11; Pittsburgh, Pa., 13-18.

INTERNATIONAL GRAND OPERA: San Francisco, Cal., Dec. 5—indefinite.

JACK AND THE BEANSTALK: Springfield, Ill., March 7; Quincy 9; Youngstown, O., 24.

JAXON OPERA: Newport, R. I., March 6-11; Lewiston, Me., 13-18.

KANE OPERA: Little Falls, N. Y., March 9-11.

LA BELLE HELENE: Syracuse, N. Y., March 7; Ithaca 8; Troy 9; Albany 10; Poughkeepsie 11.

METROPOLITAN OPERA (John Cort, mgr.): Spokane, Wash., March 6-11.

MURRAY-LANE OPERA (D. H. Oliver, mgr.): Chicago, Ill., Jan. 1—indefinite.

NEW ENGLAND OPERA (Aborn's): Waterbury, Conn., March 6-11; Hartford 13-18; Newburgh, N. Y., 20-25.

NIELSEN, ALICE: Brooklyn, N. Y., March 6-11; Boston, Mass., 13—indefinite.

SAUWELL-ENGLISH OPERA (Charles M. Sauwell, mgr.): Philadelphia, Pa., Oct. 3—indefinite.

SUPERBA: Toledo, O., March 6-11.

THE BRIDE ELECT: Providence, R. I., March 6-11; New Bedford, Mass., 13; Brockton 14; Springfield 17.

THE FRENCH MAID: Chicago, Ill., Feb. 27-March 11.

THE GEISHA: Boston, Mass., March 3-11; New Haven, Conn., 22.

THE HIGHWAYMAN (Andrew A. McCormick, mgr.): San Antonio, Tex., March 7; Austin 8; Galveston 9; Montgomery, Ala., 13; Selma 14; Birmingham 15; Atlanta, Ga., 16; Augusta 17; Charleston, S. C., 18.

THE TELEPHONE GIRL (Lederer and McClellan, mgrs.): Brooklyn, N. Y., March 6-11.

THE THREE DRAGOONS: New York city Jan. 30-March 11; Washington, D. C., 13-18; Newark, N. J., 20-25.

WAITE COMIC OPERA (F. G. Harrison, mgr.): Mansfield, O., March 6-11.

WILBUR OPERA: Bridgeport, Conn., March 6-11.

WILBUR-KIRWIN: San Antonio, Tex., March 13-18.

WILSON, FRANCIS (Ariel Barney, mgr.): Albany, N. Y., March 7; Rochester 10, 11; Utica 13.

VARIETY.

AMERICAN BURLESQUERS (Bryant and Watson, mgrs.): Louisville, Ky., March 6-11.

REILLY AND WOODS: Philadelphia, Pa., March 6-11; Boston, Mass., March 6-11.

BIG SENSATION: Philadelphia, Pa., March 6-11.

BLACK CROOK (Jermont): Albany, N. Y., March 6-8; Troy 9-11; New Haven, Conn., 13-15; Lowell, Mass., 16-18; Boston 20-21.

BOHEMIAN BURLESQUERS: Brooklyn, N. Y., March 6-11.

BOWERY BURLESQUERS (Hurtig and Seamon, props. B. A. Myers, mgr.): Boston, Mass., March 5-18.

BROADWAY BURLESQUERS: Buffalo, N. Y., March 6-11.

BUTTERFLY BURLESQUERS: Lowell, Mass., March 6-8; Manchester, N. H., 9-11; Brooklyn, N. Y., 14-18.

CASINO BURLESQUERS: Manchester, N. H., March 6-7.

CITY CLUB: Chicago, Ill., March 6-18; Dayton, O., 22; Columbus 23-25.

CITY SPORTS: Albany, N. Y., March 6-8; Troy 9-11; New York city 13-25.

CITY SPORTS: Albany, N. Y., March 6-8; Troy

TELEGRAPHIC NEWS

CHICAGO.

Happy Days on the Lake—Sporting Life Breaks Records—Hallmarks.

(Special to The Mirror.)

CHICAGO, March 6. I do not believe that the local box-offices have ever contained more money than at the present time. Business at all of the houses is enormous.

Maud Adams opened to-night at Powers in The Little Minister. The play, the star, and the company made a good impression.

One day last week one of Willie Collier's actors turned up with a black eye and Willie discharged him on sight. The part had to be filled at short notice, and when it was learned that Louis Payne was in town, having closed with Report for Duty, he was summoned. At 5 p. m. he took the part and played it at eight. He did so well that he was engaged for the rest of the season, and will appear in Collier's new play, soon to be produced. Willie had two big weeks at the Grand, and was followed there last night by Stuart Robson, who presented The Meddler before a large and well-pleased audience. Mr. Robson has a splendid supporting company and will no doubt play to large business.

Over at the Columbia The French Maid and Anna Held have been playing to the capacity of the house. Last week Miss Held appeared only in her specialty, but last night she played the main-act of the farce. The Dartons. Parisian dandies, are an added attraction this week. The Turtle follows next Sunday, and Jeff De Angelis comes soon.

Colonel Monstrey, the famous old swordsman, will have a testimonial at the Columbia soon, and his friends are arranging a big bill.

Sporting Life continues to break records at McVicker's, and is good for two months at least. It is a splendid production. Every night Manager Litt wires the receipts to his son, Jacob, Jr., who will answer them as soon as he can talk. The big melodrama is one of the greatest matinee plays I have ever seen, which is probably accounted for by the number of handsome men in the cast—Hilliard, Coulter, Burbeck, Roberts, and Gibbs, not forgetting the old warhorse, Joseph Wheelock.

After Sporting Life's run Manager Litt will probably put on his English farce, The Club Baby, in which Nannette Comstock may have a leading role. She may also go with Otis Skinner, who follows for a Summer engagement at McVicker's under the Litt management in *Daedel Robin*, a romantic play, and Hamlet.

A "grip" at one of the local theatres met with an accident not long ago, and his sympathetic friends are to raffle off a watch for his benefit, in order that he might replace the leg he lost with a cork member. It is a good idea, I think, for it will put the man on his feet again.

Marie Wainwright had a very good week at the Great Northern with Shall We Forgive Her and East Lynne. Her company will close next week. Yesterday she was followed by Robert Fitzsimmons with a specialty company to two packed houses.

Almost every theatre in town yesterday warned people against ticket speculators in its "ad." and what better evidence do you require of prosperity and its dawn hereabouts?

William Haworth's Fornicilli was given yesterday by the stock company at Hopkins', and at the Dearborn the stock followed The Gay Parisians with The Wife.

The Dreyfus case melodrama, Devil's Island, was given its first Chicago production at the Alhambra yesterday, following A Trip to Cowntown, and over at the Academy of Music Town Topics was succeeded by When London Sleeps.

Gu's Hill's Tammany Tigers were followed yesterday over at the Bijou by W. H. Powers' Ivy Leaf.

Frank C. Bangs and Maude Granger are here with Stuart Robson.

Last Monday morning, at the police court, I received by mail a bunch of green blotters from Murray and Mack, of Flanagan's Ball. Strangely enough, the first case on the docket that morning was one against Michael Murray and Dennis Mack for burglary. They asked for a continuance, and I put their case over until March 17.

The many friends of John B. Grubler, well-known here in the lithographing business, will no doubt be pained to learn of his death last Friday. He had a wide acquaintance in the profession.

The happiest man in Chicago is "Bob" Hilliard, and "he's as 'is reasons." He is a half-partner with Manager Litt in Sporting Life, which is greatly to the interest of his material state, and as the leading man of the company he never played any part as well, which is to the credit of his art.

The Girl from Chili is at the Adelphi, and she will soon be followed there by McKee Rankin and Nance O'Neill.

Williams and Walker are to be at the Great Northern next week with a new "coo" programme.

With Maud Adams, Robert Fitzsimmons, Stuart Robson, the Nawas, Anna Held, Bob Hilliard, and Helene Mora in Chicago at the same time who shall speak of the decline of the drama?

"BIFF" HALL.

BOSTON.

Viola Allen, Julia Marlowe, May Irwin, and Others Reach the Hub.

(Special to The Mirror.)

BOSTON, March 6. March 6 has come and with it some of the most important changes of bill of the whole season.

Viola Allen comes back to the Museum, where she was the leading lady of the stock company a few seasons ago, but now a full fledged star in The Christmas. The sale last week was so large that it had to be stopped at the end of the regular performances. Jack Mason and J. F. Keenan are two old Museum favorites and there would have been another if Joseph Howarth had stayed with the play. As it is, Henry Jewett plays John Storm.

Julia Marlowe opened her annual engagement at the Hollis with Collette, which showed her in an entirely new line of dramatic work. I understand that a clever newspaper woman, formerly of Boston and now greatly missed here, is responsible for Miss Marlowe's presentation of this play. Mildred Aldrich, now in Paris, saw it there and advised her friend to make the production, which possesses all the greater interest for Boston on that account.

May Irwin has been away from Boston for more than a whole season and consequently the Park was unusually crowded to-night on the occasion of her return. Miss Irwin is a great favorite in Boston and her new play was voted a decided success. It was a new experience for Miss Irwin to play at the Park.

The Geisha had the biggest blizzard of the season to contend with when it reached the Tremont earlier in the season, yet it made such a hit that this return was arranged for. Minnie Ashley and Helen Royton were the two great successes. The Circus Girl will be presented before the engagement is over.

The Prodigal Daughter is proving by all odds the most successful production that the Castle Square Stock has had. The play never made much of a hit here when it came on its own merits, and even Julia Arthur failed to draw to it the crowds that have flocked to the Castle Square. The run is now in its third week and The Idler has been shoved along while preparations are being completed for other production.

Lost in New York has lost its tank, but there still remains enough of the popular melodrama to please the audiences at the Bowdoin Square. An Irishman's Love is in preparation for next week.

Shenandoah has made just the hit that was anticipated for it at the Boston and big business has been the rule. Maurice Barrymore and Mary Hampton have delighted all their old admirers. Charlotte Crane, too, has made a decided success. Following the engagement here the production will be taken for a tour of the New England circuit.

The King of the Opium Ring at the Columbia this week might be called a melodramatic pipe dream, as there is opium enough in it to please the most fastidious. There are also sensations galore, not the least of which is the human chain of The Span of Life, which now extends in a vertical direction.

The Grand Opera House has vaudville this week in Graham's excellent "ake-walk" company.

Suit was entered this morning in the Superior Civil Court on behalf of Adah Richmond Stetson against J. M. Stetson, Sr., father of the late John Stetson,

Jr., in the sum of \$300,000, to recover her alleged dower rights in real estate left by John Stetson, Jr., at the time of his decease.

William Seymour is in town, but only for a day or two. He has been directing Julian Marlowe's production of Collette and now that he has in good condition he will go to prepare the production of Romeo and Juliet for Maud Adams.

Hornace Lewis made a short visit to his family in town last week and then rejoined The Last Chapter for its new York production.

The Belle of New York and The Telephone Girl played in close rivalry last week, and those who predicted that Boston was not large enough for the two at once were disappointed when they saw the standing room only.

Brown's in Town will follow May Irwin at the Park.

The Tremont's regular season will close early in May, but there will probably be a Summer musical production.

A Fair Rebel is in preparation at the Bowdoin Square.

James A. Herne will come to the Boston with The Rev. Griffith Davenport before the season closes.

George Bowles is here in advance of Alice Neel's, and there promises to be a battle royal between the three B's—Bowles, Bates, and Bruce-Edwards.

The Pi Eta boys at Harvard had their graduate night last week, when they gave a vaudville show with a travesty on Cyrano de Bergerac entitled Cyanide de Birchbark, played by G. N. Roberts and A. S. T. Nevell.

The Minnow's publication of the death of Sara Jewett was made before any of the Boston papers announced that fact. The funeral services were conducted Tuesday at the home of the Misses Hayes in Mt. Auburn Street, Cambridge. Miss Jewett had been visiting her friends here, and had been ill for about two weeks. Bright's disease caused the death. The simple services were private and the body was taken to New York for burial. For the past three years Miss Jewett had made her home with her sister, Mrs. George A. Flagg, at Holliston.

There is still much speculation in regard to the future of the Music Hall property. The general rumor has it that the Siegel-Cooper Company will have a Boston store there. In New York Mr. Siegel says "Yes," in Chicago Mr. Cooper says "No," and in Boston the real estate man who actually owns the property says nothing.

Frank W. Mead, a theatrical agent, went into his office in Tremont Street one night last week when he was assaulted by a would-be robber, who made his escape without getting anything.

Yvette Violet's case has finally been decided by the Supreme Court, which has affirmed the decree dismissing the bill in her case against Edward E. Rice.

More than two hundred members of the Boston Light Infantry Corps went in uniform to see The Village Postmaster at the Park last week.

Lizzie Morgan is taking advantage of the long run of The Prodigal Daughter at the Castle Square to take her first rest for some time. The little vacation is restoring her to perfect health after the hard work of the characters in which she has made so many decided successes.

JAY BENTON.

The Southwell Company—Nathan Hale Popular—The Stock Companies.

(Special to The Mirror.)

PHILADELPHIA, March 6. A tour of the theatres this evening shows a general liberal patronage, the attractions and dramatic offerings warranting same. Benefits to employees are now in order. George R. Allison, of the Chestnut Street Theatre, will appeal to his friends March 20, 21, James E. Hobson, of the Park, March 21; George Booth, of the Walnut, and also "Pop" Reed, come in this month; William Smith, Jr., of Dumont's Minstrels, April 10; George W. Metz, of the Girard Avenue Theatre, March 15.

The farewell performances of Maurice Grau's Metropolitan Opera company take place at the Academy of Music March 7 and 9, Don Giovanni and Rigoletto being the bills. This concludes a season of eight nights in this city of notable representations that deserved better financial results.

The Southwell English Opera company, aided by many specialty features, continues in its successful production of spectacular burlesques at the Grand Opera House. Aladdin will run for three nights more, with Evangeline to close the week. By special arrangement with E. E. Rice the production of The Girl from Paris is announced for week of March 13.

The indefatigable spirit of Manager Charles M. Southwell is well known in the Quaker City. His latest move which is now being consummated is to transfer his operatic organization now at the Grand Opera House to San Francisco, opening at Moroso's Grand Opera House Easter week. During the stay of the opera company in the West a series of musical and dramatic attractions will fill in time at the Grand Opera House in this city.

The seventh annual engagement of John Drew as a star at the Broad Street Theatre attracted large audiences. The Liars is the bill for two weeks. William H. Crane, in his new play, The Head of the Family, is the next attraction.

Nat C. Goodwin and Maxine Elliott in their magnificent production of Nathan Hale are attracting the finest patronage of the season. The play is universally praised, and is an important addition to the repertoire of these noted stars. The third and closing week of the engagement will bring the first production on any stage of Clyde Fitch's new comedy, The Cowboy and the Lady. Lizzie Burt has been especially engaged for this play. A special professional matinee of Nathan Hale will be given at the Chestnut Street Opera House March 9.

Lillian Russell, with the Casino company, opens at the Chestnut Street Opera House in La Belle Helene March 20.

The second and last week of Julia Arthur's engagement at the Chestnut Street Theatre will be devoted to repertoire; among the plays announced are Ingomar and As You Like It. Bookings: A Ramayana Girl, March 13; Reverend Griffith Davenport, 20.

Gilmore's Auditorium has this week Koster and Bial's vaudville company, including the Three Hevelians, Batty's bears, Miss Irene and trained dog, "Zaza;" Duke Meier, Sixteen Royal Moorish Arabs, and the much-talked-of An Affair of Honor. A Female Drummer follows March 13.

Andrew Mack opened to-night at the Walnut Street Theatre for a two weeks' engagement in The Raged Earl. Dan Daly in The Belle of New York comes for week of March 20. Richard Mansfield 27 for three weeks.

The Park Theatre has a paying attraction in The Darktown Swells, termed A Big Time Festival. It is a real "coo" show with many original features. Atkinson's Comedy company in Peck's Bad Boy follows March 13. The Real Widow Brown 20. Little Lord Fauntleroy 27.

Managers Durhan and Sheeler, of the Girard Avenue Theatre, this week present an elaborate scenic production of The Fatal Card, the stock company giving one of the finest delineations ever accorded this play in the Quaker City. The following are the plays selected to follow in regular order: Oliver Twist, Faust, Dr. Jekyll and Mr. Hyde, The Sporting Duchess, and The Three Guardsmen.

George Learock, Carrie Radcliffe, and the large stock company of Forepaugh's Theatre are giving a delightful representation of the spirited melodrama entitled The White Rat; particular attention being given to the realistic spectacular effects. Business large. March 13 The Gossips.

Carl A. Baswin in The Silver King is the feature for the week at the National Theatre. It is presented by a thoroughly capable company, aided by pretty scenery and mountings. Opening large and excellent prospects for the entire week. Hal Reid in Knobs o' Tennessee follows March 13.

The People's Theatre has Thomas E. Shee in The Man-o'-War's Man, The Bells, Dr. Jekyll and Mr. Hyde for the week's attraction. He will be followed March 13 by The Great Northwest.

The stock company at the Standard Theatre this week gives an excellent production of The Police Patrol. John J. Farrell enacts the role of Captain Hardy, and is well supported by Emma Bell and the stock company. The vaudville features between the acts introduce Armstrong Brothers, eccentric comedians; Bixley and Weston, Clemence Sisters, and Stewart and Allen.

Dumont's Minstrels at their Eleventh Street Opera House offer a burlesque on N. C. Goodwin's new play. They call it Nathan Hall. The schoolroom scene is very funny, and made a pronounced hit. The entire programme is up to date and deserves large patronage.

Lieutenant Dan Godfrey's British Guard Band

will give two concerts at the Academy of Music afternoon and evening of March 23.

Neil Burgess in a condensed version of Widow Bedot is booked for Keith's Theatre in this city week of March 13.

The music at Willow Grove this Summer will be furnished by the Bands Rossa, with Sorrentino and fifty-five musicians, from May 30 to July 15, and Walter Damrosch and his celebrated orchestra from July 18 for seven weeks.

Emil Sauer, pianist, will appear in concert at the Academy of Music March 22. S. FERNBERGER.

WASHINGTON.

The Amusement Menu—The Frawley Stock Company—Musical Events.

(Special to The Mirror.)

WASHINGTON, March 6.

Brown's in Town is at the Columbia and attracted a good house. James O. Barrows, the star of two summer comedy seasons at this house, met with an ovation on his appearance in a leading comedy part. Admirable work was done by Katheryn Osterman, Anna Belmont, Josie Sadler, Belle Davis, Mark E. Swan, Edward Poland, and John Lancaster. Next week Richard Mansfield appears in Cyrano de Bergerac, which engagement promises to break all records.

William Gillette in Secret Service is the attraction at the New National Theatre. May Irwin in Kate Kip closed Saturday night a highly remunerative engagement. "Ian Maclaren" (Rev. John Watson) will give an afternoon reading Thursday. James K. Hackett in Rupert of Hentzau is the underlined attraction.

Mistakes Will Happen is this week's offering at the Lafayette Square. It is presented by an excellent company that includes Charles Dickson, Henrietta Cosman, Charles Hartog, Ethel Knight Molison, Edmund Lawrence, Carrie Behr, Ben Dean, Ada Eckert, and Franklin Garland. A large audience witnessed the opening. The Three Dragoons will follow.

London Life, the new English melodrama, opened at the Academy of Music, and received the stamp of approval of a very large audience. The melodrama is one of much strength, and is most capably interpreted by Augustus Cook, Henry Nagle, Richard Gant, Charles Canfield, George Brennan, Harry Holloway, Florence Stone, Lillian Lamson, Jennie Satterlee, and Belle Vivian. McFadden's Row of Flats comes next. Monroe and Mack March 20. The White Heather March 27. El Capitan April 3.

Articles were filed Wednesday incorporating the Capital Amusement company, the purpose of which is to furnish amusement of various kinds. The term of the corporation is for twenty years. The incorporators are: Joseph E. Luckett, of the firm of Luckett and Dwyer, manager of the Columbia Theatre; John L. Waring, George P. Conn, William L. Bronson, and Lorenzo G. Wardell. The present object is to exploit a moving picture machine, the mutoscope.

The operas to be sung during the coming season of four performances at the Grand Opera House April 13-15 by the Maurice Grau Metropolitan Opera company will be selected by popular vote from the company's repertoire.

The rendition of Verdi's Requiem Mass by the Choral Society last Tuesday night was a grand success, and a vast audience was enthusiastic. Owing to illness the contralto, Marie Louise Clary, and J. H. McKinley were unable to appear, but their places were filled by Mrs. Morris Black and E. C. Towne, who with Katherine Hilk and Dr. Carl Durt sang the solo music with telling effect.

The Frawley Stock company will open its season at the Columbia Theatre April 3 in Trilby. Mary Van Buren will appear in the title-role with John E. Kellard as Svengali, Burr McIntosh, Alfred Hickman, and possibly Madame Cottrell will appear in their original parts. Harry Corson Clarke is the comedian, and Washington stands

THE LONDON STAGE.

GAWAIN'S GOSSIP.

A Wild Scene at the Prince of Wales'—The Lyceum's New Production—Irving's Plans.

(Special Correspondence of *The Mirror*.)

LONDON, Feb. 18.

Just after I last mailed you there occurred an event which both then and since has caused considerable excitement in theatrical and playgoing circles. The event in question grew out of Man-



MARTIN HARVEY.

ager Lowenfeld's production at the Prince of Wales' last Saturday night of an alleged new and alleged comic opera called "La Coquette." This had been adapted from the Spanish by Journalist-Playwright H. J. W. Dam, and set to music by Lowenfeld's new young French composer, Justin Clerice. But, alas! although both D. and C. are clever, and although L. had spared no expense in the casting and production, La Coquette proved, both as to words and music, none too new and seldom comic. Even that great comic favorite, Willie Edouin, who, by way of public sympathy with his heavy bereavement, was greeted with an overwhelming reception, and even such a droll as John Le Hay and such strong actor-vocalists as Courtice Pounds and Norman Salmon had little material to score withal. The continuous conventionalism and the frequent tameness irritated many kind friends in front, and, anon, a persistent and obviously worked demand for encores irritated the real paying audience beyond expression, and at the fall of the curtain, the pent-up feelings of the pit and gallery, especially the latter, found vent in heavy relays of boozing and hissing.

This demonstration brought the mostly shrewd and ever impulsive Lowenfeld before the curtain in the twinkling of an eye and a towering rage. He denounced and defied the boozers in unmeasured terms, asking them to come down on the stage and "fight it out man to man," and, anon, ascertaining that his loss was more than theirs (which was true, but, of course, no argument), insisted that he had produced "a damned good play." This unwise—yea, and unmerciful—outburst did not tend to pour oil on the troubled waters, and a very unseemly altercation ensued between the manager and most of the audience, certain well-affected folk essaying in vain to get the now volcanic manager off the stage. The scene then became one of what a previous theatrical manager by the name of Shakespeare called "most abominated disorder."

Early on Monday Lowenfeld was tracked down by more or less wild interviewers, to whom he reiterated his vague charges of "organized opposition." Strangely enough, however, he admitted that many managers were given to hire claqueurs to provide "organized approbation," and went on to confess that he had often hired such help himself. Hereupon a rash of correspondence broke out on the face of the press, and in theatres and clubs the situation is being excreted in all its bearings.

The latest development which I learn of at the moment of writing is that a number of Lowenfeld's brother managers have, in order to clear the air, demanded that he should name the manager or managers he has in his mind's eye in connection with his charges.

Happily at our other first-night since my last letter—when was produced *The Only Way*, a new version of *A Tale of Two Cities* by the Lyceum's new young sub-lessee, Martin Harvey—all was peace. Only enthusiastic welcome was around for the youngster who had the pluck to follow such a manager as Irving on his own boards. Barring a dragginess of the first two acts, after a most dramatic prologue, the play whipped up in the wild, red, revolutionary scenes, and for the remaining two acts sailed on smoothly into the haven of artistic success, whatever financial results it may prove to achieve. I think you will like the play when it is done on your side, for which purpose it has already been copyrighted. It was produced in every way worthy of the Lyceum's great traditions, and the cast was, on the whole, A1. Martin Harvey, whose portrait is presented herewith, was an admirable Sydney Carton, especially after the early scenes. Your Holbrook Blinn, suddenly engaged to replace Robert Taber, who was too ill to play, was splendid as young Defarge, who is killed in the prologue; but as the avenging brother he was for the first act or two too quiet. He gave a fine outburst, however, in the tribunal scene and finished well. Fred Everill was an artistic Dr. Manette; Grace Warner was winsome, but hardly strong enough, as Lucie; Miss Marriott was splendid as "The Vengeance," and little Miss Da Silva, also a young and humble member of Irving's company and wife to the new sub-lessee, esteemed of men, both in his profession and much worked-up character of Mimi.

A few days back there died E. W. Gardiner, who until three years ago was one of the quaintest of our younger light comedians and a true and generous friend. Since then, however, he has suffered from terrible mental affliction, and therefore the poor fellow's death can be regarded only as a merciful release, especially for his devoted and patient wife, that excellent actress, Kate Rorke. There has also died lately the mother of Angelo Asher, musical director of our Tivoli Theatre of Varieties, and one of the most esteemed of men, both in his profession and among the Hebrews of this vast city.

Per contra, I have to announce that a son has just been born to young George Pleydell Bancroft, son of Sir Squire and Lady B.

Next week's principal new play fixtures in the London and suburban playhouses are as follows: A Great Temptation, by Arthur Shirley and Benjamin Landeck, at the Lyric, Hammersmith, and The Power and the Glory, by Charles Darrell, author of When London Sleeps, at the Broadway, Deptford, where the late Peter the Great learned the more or less gentle art of shipbuilding. These new and said to be nerve-knocking melodramas are due on Monday, on which night also Mrs. Patrick Campbell, who, I am informed, has been obliged to decline with thanks a tempting offer to tour in your States, will start the first tour of her very own at the new beautiful Kensington Theatre, which has just dropped its original name, the Prince of Wales. On Wednesday we are bidden to resample Pinero's

sweet comedy, Sweet Lavender, which Edward Terry will then revive at his own theatre. Speaking of Pinero, that best if not always most successful of living English dramatists has just decided to call the new comedy which he has written for John Hare to play at the Globe, The Gay Lord Quex. Pending the Globular production of this, Hare will to-night revive Tom Robertson's military play, *Ours*. Inasmuch as the period of this often clever comedy is coincident with that of the Crimean war, said Hare has arranged to delight his many friends with a series of truly Crimean military uniforms, which, strangely enough, this play has hitherto lacked—yes, even when it was produced by those mostly realistic producers, the Bancrofts.

At Daly's, on Monday, Manager G. Edwards will celebrate the two hundred and fiftieth performance of A Greek Slave by shedding souvenirs on all and sundry. Speaking of G. E., there seems a likelihood of his arranging to build a new Gailey Theatre close to the Lyceum when the old Gailey, just opposite in Wellington Street, has to be pulled down for the London County Council's new street building. This new street building is very necessary for the thoroughfare, which, albeit one of the very busiest in this metropolis, is, like the minds of certain decryers of the drama, painfully narrow.

The Lyceum will not be in any way affected by the aforesaid County Council improvements, but when these come to pass will be able to present a fine frontage to the proposed new avenue.

Meanwhile certain alterations and redecorations will set in at the Lyceum, and Sir Henry Irving will forthwith start active rehearsals and other arrangements for the production of the Robespierre revolutionary drama, which the great Sardou is writing for the ditto Irving, who is, as I write, still, with his old friend, Johnny Toole, cheerfully inhaling the bold breezes of Merry Margate.

It is now announced that, as I foreshadowed two or three weeks ago, the Lyceum will after all come out as "The Lyceum Limited," and the company will go to allotment next week. Also, Irving has to-day selected April 15 for the date of production of the hereinbefore-mentioned Robespierre play, which will, I am afraid, be rather too much like the revolutionary play just produced there. But, of course, time and small bills will show. After his Robespierre season, and after Irving returns from your States, he will by arrangement with this limited company, to which he will act as "dramatic adviser," play at the Lyceum every Easter for one hundred performances a year.

Also, as I foreshadowed a while ago, the new Lyceum directors, which include William Greet and Comyns Carr, have arranged to sublet the theatre next Autumn to Wilson Barrett. And that is the whole situation up to the moment of mailing.

Feb. 25.

Whether the newest state of things theatrical arises from the fact that the essence of the drama is contrast, or whether the said state is due to pure cussedness, this deponent saith not, for the simple reason that he doesn't know. But whether or no, certain is it that the departure of all the London pantomimes but the two at Drury Lane and the Britannia has been followed by an influx of melodramas new and old.

The new sort—new to London, that is—has included one of an American brand, *The Power of Gold*, a wild and whirling mixture of very powerful situations built around foundling hospitals, slums, mansions, murder-spots, madhouses, etc., and served up with songs and dances, by way of what Sam Weller would call "trimmings." *The Power of Gold* has, with its aforesaid stirring episodes, its double-dyed villains and child-stealers, and especially by its quadruple-dyed adventures and husband-slayer, excited the patrons of that ancient little suburban playhouse, the Theatre Royal, Stratford, which is situated up a court of a narrow, quaint and once truly rural thoroughfare sweetly named *Lane*. *The Power of Gold* company is headed by a Miss Van Praagh, who, as the husband-removing and child-sneaking pretended lady of title, scores the greater share of the glory. Next Monday we are to have another new said-to-be American melodrama at this cheap but cheerful playhouse, *The God of War*, to wit.

New melodramas have also set in severally at the Lyric, Hammersmith, which lies Westward up the Thames; and the Broadway, Deptford, which lies Southeastward down. At the first-named there was produced Arthur Shirley and Benjamin Landeck's *A Great Temptation*. In this the heroine is tempted by a wholesale villain to visit him by night in order to gain possession of some bills forged by her brother, and is, by this visit and by certain other manufactured evidence, made to appear false to her own true love, who anon goes about despairingly, falling en route into more or less evil courses. Presently the wholesale English villain quarrels violently with his confederate, an ex-murderer, made in Germany, and the former is slain by the latter. The body is hidden *pro tem.* in some bushes by the Old Frozen Lake, whereon some special variety skating turns have just been given, and anon both the hero and the heroine have reason to believe each other guilty of the terrible crime. After several heart-rending scenes of this sort, the heroine is arrested, whereupon, in order to save her, the hero, although still believing her false to him, declares that he committed the murder. Many dire and dreadful alarms and excursions then ensue, but, of course, the real murderer is finally tracked to his lair and is arrested, whereupon he swallows cold poison and dies while the hero and heroine arrange to live happy ever after. A Great Temptation was well played, especially by John D. Saunders and Dora De Winton, as the much perplexed hero and heroine; and by Julian Cross, as the wholesale murderer and subsequent suicide. The play will doubtless prove a moneymaker on the road, especially if its comedy scenes are strengthened.

The melodrama trotted out at Deptford, although inferior in many respects to *A Great Temptation*, will also, no doubt, scoop up shekels when travelling around. This play is by Charles Darrell, author of those extraordinary marrows-freezers, *When London Sleeps* and *The Defender of the Faith*. His newest blood-curdler is *The Power and the Glory*. In order to clear the air, it may be said at once that in spite of its catchpenny title this melodramatic mixture has nothing to do with a certain prayer, nor is it indeed any way "religious," as so many new plays have been since the enormous success of *The Sign of the Cross*. The Power is this connection signifies the potency of Wealth for Evil, and the Glory is that of Honest Poverty and a' that, as Burns says. There is a persecuted wife, who has a little child that loses and regains her sight, and vice versa, with astonishing frequency; but always in strict accordance with the exigencies of the plot. This wife is deserted by her criminal husband, on whose behalf she even "did time," and eventually she and her child pass through starvation and perils dire, now in the streets, now among gruesome tombs, and anon on the stage. In the last-named connection the poor woman has taken an engagement to pose as the central figure in the transformation scene of a certain big pantomime where her husband's paramour, a notorious brass-haired siren formerly a living picture, but now a principal boy, bribes a wry-minded stage-hand to file through the wire that supports the much persecuted heroine in order to dash her to fragments. The faithful hero, however, is happily at hand to catch the poor girl and to frustrate further knavish tricks by having all the wrong-uns arrested and sent off to prison, where the persecutors, of course, lose their Power, while the long-persecuted increase in Glory. This strange and fitful work has the advantage of some sound players, particularly Felix Pitt, George Hippesley, Frank Elliston, Geraldine Olliffe, Gracie Grahame, Little Valli Valli, and V. St. Lawrence, the last named being one of our most powerful and versatile suburban actresses.

Edward Terry, having recovered apparently from the late failure of young G. Pleydell Bancroft's comedy, *What Will the World Say*, opened Terry's Theatre, Wednesday, with a revival of *Sweet Lavender*, one of the prettiest and purest of modern plays. Terry repeated his fine impersonation of the sometime tippling barrister, Dick Phenyl, and had the advantage of

three of the original cast of 1888—namely, Mary Anne Victor, Carlotta Addison, and Maud Millett, who thus made her first appearance on the stage since her marriage, a few years ago. The revival was very successful, and should run a long time.

Pinero's *The Second Mrs. Tanqueray* was on Monday revived at the new and beautiful Kensington Theatre, by Mrs. Patrick Campbell. The name-part in this fine work is Mrs. Pat's greatest—or, in fact, it is at present her only great impersonation, and she has never played it better than she did on Monday. Her support, however, was not of the best. Nutcombe Gould, although an admirable actor, as a rule, was not an ideal Mr. Tanqueray; and Courtenay Thorpe quite mistook the character of Cayley Brummell.

We have also had shed upon us a new version of the much-adapted *Faust* and *Marguerite* story. This newest of the numberless adaptations is by C. W. Somerset and Brian Daly, the first an actor-manager, the second, an actor, lyrical, sketch-artist and poet. This new drama, which is of exceeding strength, departs somewhat from most previous versions, in that it makes Brander a fine character, hopelessly in love with poor Marguerite and ready to give his life for her at every turn. Also, in the fiendish revels on the Brocken, the new adapters turn on a she-demon, who dances acrobatically, ending with the now fashionable, but not too refined "splits."

You will rejoice to learn that sweet Edna May has recovered from her severe illness and is now back at the Shaftesbury in *The Belle of New York*. You will also be glad to learn that the chorus has to be continually reinforced of late, owing to so many of the damsels going away to get married.

I regret to have to announce this week the deaths of Madame Liebhart, a once popular prima donna; of H. W. Williamson, a once popular playwright, well known in London and Dublin theatrical and sporting circles; and of Fred French, an old-time comic singer who of late years went in for the licensed victualling business in Leeds.

The Lyceum Limited has been capitalized at £170,000. Irving is rehearsing Robespierre, and Wilson Barrett is writing with novelist R. S. Hichens a drama for his season. The Christian is now definitely announced as the very next production at the Duke of York's. Charles Hawtrey will produce, at the Avenue next Thursday, Charles Brookfield's long promised version of *Décor*, renamed *The Cuckoo*, which however, will doubtless have to be changed, as it belongs to another play. D'Oyly Carte has just secured for Savoy use a new opera by Messager.

Arthur Roberts must withdraw. M. Sir Smith, and quit the comedy next Saturday, to make room for the London production of *A Lady of Quality*, which was secretly tested down at Cambridge a night or two ago, and will have a secret little trial-trip around certain other parts of the Eastern counties next week. Eleanor Calhoun playing the name part.

THE STOCK COMPANIES.

At the Théâtre Français, Montreal, week of Feb. 27, Christopher Jr. was played for the first time in Montreal. It went with a swing and dash and proved one of the greatest successes of the season at this popular theatre. Benjamin Hornung made his bow to a Montreal audience as the leading man of the company. He was strong in the more dramatic scenes and his comedy work was entirely satisfactory. Splendid work was done by Thomas J. McGrane, Walton Townsend, Drew Morton, Harry Rich, Richard Sherman, Morris McHugh, and C. O'Brien. Charlotte Deane made a charming Dora Hedway. Other ladies in the cast were Nellie Callahan, Esther Moore and Alma Aiken. Special praise is due P. J. Cunningham, the scenic artist. For this week For Liberty and Love is produced.

Maud Edna Hall, having recovered from her illness, has joined the Robert Cummings Stock company at the Princess' Theatre, Toronto.

Charles Webster and Mrs. Milt G. Barlow have been specially engaged for the production of *The White Slave* by the Columbia Theatre Stock company, Newark.

The Hopkins Stock company, Nashville, Tenn., played *May Blossom* last week, which proved a great drawing card. Darrel Vinton has established himself as a great favorite, his impersonation of Steve Harland was extremely clever and won continuous applause. The work of Baby Lund and Reta Villiers was also well received.

Heaven Desmonde closed with the Meffert Stock company, Louisville, Feb. 7, on account of the death of her father. Anna McGrane played the part of Alida Bloodgood in *The Streets of New York* at a few hours' notice.

Frey's Lyceum Theatre Stock company, Brooklyn, has been enlarged by two new members for this week in order that Northern Lights may be given an adequate cast. T. H. Winnett, who represents the author, James Harkins, Jr., has been zealous in arranging for an elaborate presentation of the play.

Rose Stahl was specially engaged by Manager Shubert as leading woman of the Shubert Stock at the new Baker Theatre, Rochester, N. Y. Miss Stahl is a favorite there, having played the leading roles with the Lyceum Stock last summer. She made her first appearance at the New Baker in Captain Lettishar and repeated her former success. She will appear in the title-role of Camille this week.

Valerie Berger's performance of *Carmen*, with the Girard Avenue Theatre Stock company last week, was an emphatic success. The local press had only the most lavish praise for her, and the audiences testified to their appreciation by hearty applause and curtain-calls.

The Girard Avenue Theatre Stock company, Philadelphia, offered last week a revival of their last season's success, *Carmen*. From a scenic standpoint, it was by far the most elaborate production yet offered by this popular company. New costumes and electrical effects, and a large corps of thoroughly drilled supernumeraries made the effort a pretentious one for a stock production. In the title-role, Valerie Berger duplicated her success of last season. George Barber as Escamillo, Joseph Kilgour as Don José, Edwin T. Emery as Captain Zuniga did excellent work, and Frank Roberts, Gilbert Ely, William Parkes, and Wilson Hummel, are also worthy of mention. Daisy Lovering, as Mercedes, was graceful and pleasing. Mary Kenney, Alice Pennoyer, and others shared the honors. The Fatal Card follows.

Several changes are being made in the personnel of the Woodward Stock company, Kansas City. Frederick Montague, Frank Lindon, Bertha Creighton, and Miss Allen retiring. Ethlyn Harmer comes from the Salisbury Stock company to play the leading role in *A Social Highwayman*, and Jane Kennard, leading woman of the Lyceum Theatre Stock company, Baltimore, will soon join the company. Zoe Halbert, of Kansas City, will be a member of the company temporarily at least.

The management of the Castle Square Theatre Stock company, in Boston, has issued a handsome souvenir pamphlet, containing portraits of the members and descriptive matter arranged by Grace Powers Thomas.

Grace Franklyn Lynch, the new leading woman of the Valentine Stock company, Columbus, is becoming a great favorite with the patrons of the Grand.

A NIGHT'S TROUBLE.

Joseph F. Mincher is evidently not imbued with the surname fad. His new musical farce-comedy is called *A Night's Trouble*. With twenty people, new scenery and an experienced manager like Mr. Mincher to pilot the enterprise, it stands a good chance of being successful. It will be produced about Easter.

REFLECTIONS.



It isn't every girl that is fortunate enough to secure a part so eminently suited to her as was Charlotte Lambert when given the chance to appear as Vivian D'Arville, the adventuress, in *The Sporting Duchess*. Managers Perley and Ranken, however, always quick to perceive the person for the place, chose well and Miss Lambert made a decided hit wherever she appeared. The picture above shows her in the exacting role of Vivian, and is an excellent likeness. This season she has been playing a lobbyist in *The Carpetbagger*, receiving the kindest attention from the critics, in a majority of cases next to the star himself, but she has left the company and is now in town, considering a very complimentary offer to go into vaudeville. But Miss Lambert's choice is for adventuresses, and she is admirably fitted to play characters of that sort.

John R. Stevenson on Rose Melville elsewhere.

Ada Humbert, of the Packard Exchange, returned yesterday from Syracuse, N. Y., where she has been spending a month's vacation.

It is probable that Eliza Proctor Otis will star next season. Jacob Litt is mentioned as the manager who will likely have the tour in charge.

The Lotos Club will banquet its fellow member, Senator Chauncey M. Depew, on Saturday evening.

Read Franklyn Fyles on Rose Melville.

Joseph Haworth has gone to Atlantic City to get a complete rest. "It is more than probable," he said on Saturday before leaving town, "that when I return I shall begin a suit for slander against several persons who have set afloat unpleasant rumors regarding my professional affairs."

Frank Ward Marion and Josephine Jerome, of the Robson Theatre company, were married on the stage of the Albany, Wis., Theatre last Wednesday after the evening performance. A banquet given to the couple by Managers Robson and Langdon followed.

A son was born to Mr. and Mrs. Frank L. Frayne on March 3 at their home, Bayonne, N. J.

John Hyams will close with Hoyt and Mc Kee on March 23, to join Willie Collier on April 3.

Norman Hapgood on Rose Melville elsewhere.

THE NEW YORK DRAMATIC MIRROR

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1432 BROADWAY, COR. FORTIETH STREETHARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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JUST ESTIMATES OF THE THEATRE.

It is the duty of THE MIRROR, as it is its pleasure, to note liberal and philosophical expressions made by clergymen of prominence as to the theatre, because one good word from a preacher whose intellect makes him a force in the world and whose magnetism draws the multitude that looks for instruction from the pulpit, outweighs all the vituperative and narrow sermons that preachers of small influence may pronounce against the stage.

In his sermon in Tremont Temple, Boston, last week, the Rev. Dr. LORIMER stated his position with regard to the stage and other mediums of amusement, and spoke of the mischief done by "half-educated preachers who have no knowledge of the world, but who indulge in wholesale denunciation of persons connected with the stage." This is just the class of preachers against which THE MIRROR has repeatedly declared, and Dr. LORIMER but repeats the holding of this journal when he says that no environment, however good it may be, can make a saint or keep a person saintly. "I have known," he says, "some contemptible persons who were brought up in the church. I have known them to be false to their vows and faithless to their vocations. And I have known men and women of the stage who were as pure and noble, if we may judge from their conduct, as any who have lived in any time amid any surroundings."

Before the New England Women's Club, last week, another preacher, the Rev. B. FAY MILLS, discussed "The Modern Drama and Its Possibilities," and made some declarations that well might startle clergymen of the "half-educated" and narrow sort. He said that he believed the theatre has to a large extent positively advanced the standard of morality—that there is, in fact, no higher standard of morality, so far as the great fundamentals of justness and righteousness, generosity, kindness and love are concerned than exists in the representative drama of the day. As this clergymen sees, there has been a great improvement in the moral character of the theatre and its drama, in spite of the vile nature of a few plays. These vile plays, as THE MIRROR has held, stand out all the more suggestively because of the generally good character of the drama. Pursuing his subject, the Rev. Mr. MILLS says:

I do not know of anything that has the possibility of inspiration toward heroism that the play has; there the noblest impulses are invoked. And the theatres always respond instantly to patriotic impulses on the part of the people. Just as the United States began to be stirred with compassion toward the Cubans, even before the people began to be roused, in the early days of last Summer, almost all of our theatres were fairly ringing with patriotic sentiments, and stirred up the hearts of the people more than the newspapers, and more than the orators, and more than the pulpit, that they might be roused to do the duty of freedom toward slaves, of brothers toward their brothers who were oppressed. But the theatre does not estimate itself highly enough. Would that more dramatists, more actors, more managers had the spirit of CHARLOTTE CUSHMAN! The range of the theatre ought to be extended in its educational efforts, and not simply for the teaching of history. While the theatre is infinitely better than it used to be, it has failed as regards its lack of sensitiveness to purity and morality. It is an outrage that certain plays and players are tolerated to-day. But I have no sympathy with people who stay away from the theatre because

they feel that they ought to cast upon it their social condemnation.

It is not the persons who "stay away," but the persons who do not stay away that are in a great measure responsible for the evil side of the drama. It is the prurient throng that makes possible the pandering manager. The rank and file of the theatrical profession, like the great, healthy majority of the public, prefer the noble, the dignified and the normal in the drama to the ignoble, the unclean and the abnormal. Conscience is inherent in the drama and in its instruments, and the exceptions to this rule are paralleled by the exceptions that mark any standard in the Church or any other institution.

THE PRESS AND THE STAGE.

ANOTHER proof of the fact that the theatre, more than any other institution of civilization, affects contemporary life, through the thought that it awakens or inspires beyond the appeal of the play for the moment, was afforded last week, when it practically monopolized the attention of the New York League of Unitarian Women in convention assembled in this city.

The subject of the day was "The Stage." The first paper on this subject related to the influence of the press on the theatre and the ideas advanced were those of a non-professional member of the League, Mrs. WALLER, of Yonkers. After noting the fact that the modern play is a complicated piece of work, appealing to many senses and having a bearing on several branches of knowledge, she quoted GEORGE BERNARD SHAW's dictum that "dramatic critics know nothing, or, what is worse, they know everything wrong. Put anything on the stage for them as it is in real life, and they reject it with scorn as an imposture." If Mrs. WALLER were an actress whose work had not been appreciated by the critics, one might look for her endorsement of SHAW's declaration. But the following comment upon it is suggestive, coming as it does from a woman who studies the theatre from the public side:

This seems rather an intemperate outburst, yet the facts in many cases bear out Mr. SHAW's contention. The critic is often one-sided and hostile in his criticisms, but it is from sordid motives, and not from his own intellectual convictions. Another class of criticism frankly admits the bad points of a play, gravely states the special scenes where immorality is coarsely shown or thinly veiled, and succeeds in apologizing for and at the same time advertising the entertainment. . . . The critic's first characteristic should be a sympathetic imagination, to look at the whole work before him from the author's point of view and to estimate aright the methods by which the author seeks to attain his aim, a task which is performed in many cases with a discrimination which is truly admirable.

Critics are not always ignorant, nor are they always influenced by sordid motives, and therefore SHAW's arbitrary statement is unworthy of attention. It is as characteristic of SHAW as was SHAW's statement of his contempt for SHAKESPEARE. But the words of Mrs. WALLER unfortunately are true. The critic is too often a managerial propagandist who infuses so much of the business idea of the element or the star that he favors into his work that it is valueless not only as record, but also to its object, as its partisan spirit is manifest to the public. And no less valueless as criticism is the adroitly-fashioned comment that admits or points the bad qualities of a play in such a way as to awaken curiosity to see the play.

There are, however, critics who possess the characteristics that Mrs. WALLER holds to be essential, and their work stands out in striking contrast to that of the other sort of writers. Mrs. WALLER's essay affords another bit of testimony to the fact that the intelligent public properly measures all kinds of critics; and this is most encouraging to those writers who have a catholic sympathy, broad knowledge, imagination and honesty of aim.

SUNDAY PERFORMANCES.

IT is to be hoped that in time Sunday performances in theatres may be abandoned. Although the East knows very little of this evil, it is still a feature in the Western cities. The Boston Transcript in discussing the matter recently said:

The question is not merely a religious one, nor a matter alone for the clergy and church people to debate. It concerns everyone, and above all those people who are condemned by the avarice and commercial greed of others to work seven days in the week. The actors themselves are strenuous in their opposition, but except in the case of a few very influential stars, they are powerless in the hands of theatrical managers determined to open their houses twice every Sunday. The plea is made that Sunday opening is a necessity. It is not. Eight performances a week are quite enough.

THE MIRROR has consistently opposed the Sunday performance as unnecessary, profitless and unjust, and it hopes finally to see it dropped in every first-class theatre and by every self-respecting manager.

PERSONAL.



CAPPANI.—Above is a portrait of Madame Luisi Cappiani, the distinguished vocal teacher, who after a long career in this country, will soon retire from active life to take up residence abroad.

EDDINGER.—"Wallie" Eddinger, remembered as one of the cleverest of the "children of the stage" of his time, represented the Hamilton Institute of this city, in which he is a student, in the recent inter-scholastic chess tournament. In the contest, in which eleven participated, young Eddinger was fourth. He is director of the dramatic club, and captain of the baseball team of the institute, and is said to be as prominent in his studies as he is in the incidental life of the institution.

TSCHERNOW.—While singing in St. Petersburg, recently, Tschernow, the famous Russian baritone, became violently insane and had to be taken by force to an asylum, where his case was pronounced incurable. Under the name of Cernoff, Tschernow had sung with success at Covent Garden, London.

BLINN.—Holbrook Blinn has been much praised for his work as Jean Defarge in *The Only Way*, at the Lyceum Theatre, London.

RONSON.—May Robson has announced that she will withdraw from the Empire Theatre Stock company at the end of the present season. She may remain in New York to undertake special engagements.

TYLER.—Odette Tyler, R. D. MacLean, and Charles B. Hanford will appear at the Herald Square Theatre, week after next, in Shakespearean repertoire.

SEYMORE.—H. F. Seymour, who went to Honolulu last Summer as manager of a farce comedy company, is now located at Manila, where he is business-manager of *The American*, the only daily paper published by Americans in the Orient. He is also lessee of a new theatre, playing vaudeville and burlesque.

ROCKWELL.—Florence Rockwell has received notice from a St. Louis lawyer that she has a claim on some property in Shannon County, Mo., formerly owned by her father, and which was sold for taxes in 1886. The land is now valuable and the actress may come in for a snug sum if the courts decide in her favor.

WILLARD.—E. S. Willard, by latest advices, has not yet recovered his health and has canceled his time in America next season. A recent letter of his from the Riviera expressed hope of keeping his Autumn engagements here, but later cables are less encouraging.

BAKER.—May Baker will make her first appearance with the Castle Square Opera company next Monday night, singing the title-role in *Olivette*.

ROSE.—Frank Oakes Rose returned yesterday from Europe, where, in company with Mrs. Rose, he has been traveling for several months past.

STRICKLAND.—Mabel Strickland, this season with *My Friend from India*, has been engaged by Stuart Robson and joined his company in Chicago yesterday. In *The Hoosier Doctor*, *The Old Coat*, and *My Friend from India* Miss Strickland has played the ingenue roles most delightfully.

LIPMAN.—A. S. Lipman has relinquished the role of De Treville in the Liebler Musketeers production, finding it unsuited to him, and Andrew Robson has been secured for the part.

KENDWARD.—Edith Kendward, who has been seriously ill with the grip, is now convalescent.

ROSENFIELD.—It is said that *The Purple Lady*, an adaptation from the German by Sydney Rosenfeld, will follow *That Man* at the Bijou Theatre.

SEVERSON.—Charlotte Severson will head a new company to present repertoire at popular prices.

OVERTON.—Mrs. Margaret Overton sailed on Saturday for London, accompanied by her three children. She will remain abroad for six months.

MOORE.—It is reported that F. Frankfort Moore's novel, "The Fatal Gift," is being dramatized.

PLAYS COPYRIGHTED.

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ALL ON ACCOUNT OF A PETTICOAT. By Mrs. Josie Morris Sullivan.

LA CIGALE CHEZ LES FOURNIS. By Legouve and Labiche; edited by Thomas J. Farrar.

MY CLOCK.

Dear little clock (my friend through it all),
You've told me the time for my sweetheart to call.
You've traveled the North, through the South,
East and West.
Of all of my friends you've proved truest and best.
You've heard all my weepings and worries and woe—
Ah, bless your dear heart, how much sadness you know!
Through sickness and sorrow, through rackings of pain,
You've listened in silence—and ticked on again.

—MAUD SINCLAIR.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impudent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

L. L. New York: Address Max Figman, in care of THE MIRROR.

J. C. D., Chicago: Mabel Dixey is the sister of Henry E. Dixey.

T. H. L., Lowell, Mass.: Adelaide Fitz Allen may be addressed in care of THE MIRROR.

E. H. COOTES, Cincinnati: Write to Arthur W. Tams, West Twenty-eighth Street, New York.

GEORGE W. BARNUM: Address the author, James Mortimer, care the Eva, London, Eng.

E. M. GARNETT, Omaha: No New York publisher makes a specialty of works of the kind you mention. Write to Brentano.

O. W. HALL: No one has claimed ownership of the play in the American Dramatists' Club list.

FRED A. PODDE, St. Louis: Adelina Patti was born in Madrid, Spain, and Helene Mora in Birmingham, England.

SUBSCRIBER, Lindsay, Ont.: The organization was continued, we believe, as the Eduard D'Orsay Stock company.

E. G. B., Meadville, Pa.: Lillian Russell appeared in *An American Beauty* at the Casino, New York, on Dec. 28, 1896.

J. G. S., New Haven, Conn.: Robert Dunbar, we believe, is at present playing with The Belle of New York (American company).

R. F., Boston: We are unable to learn that the person mentioned has ever been associated in any way with Julia Marlowe's company.

W. H., Cambridge, Mass.: 1. Ethel Barrymore is the daughter of Maurice Barrymore and the late George Drew Barrymore. 2. Julia Marlowe is the wife of Robert Taber.

VIVIAN FLETCHER, Freeport, Ill.: Maurice Barrymore wrote the libretto of a comic opera called *The Robber of the Rhine*. It is not published.

J. R. D., San Francisco: 1. Laura Clement was the original Ayesha in William Gillette's version of *She*. 2. The production was first seen in New York at Niblo's Garden; afterward at the Fourteenth Street and People's theatres.

EDWARD SWEENEY, Jr., Detroit: 1. THE MIRROR on June 30, 1894, published an interview with Colonel Cody ("Buffalo Bill") containing the information you seek. 2. Read "The Hostler" published in THE MIRROR last Fall.

S. S. EASTHAM, Vincennes, Ind.: Gound's Romeo et Juliette was first produced in America, in Italian, at the Academy of Music, New York, on Nov. 15, 1867, by Max Maretzki; Signor Pancani and Minnie Hauck singing the title-roles.

USHER, Baltimore: 1. T. Daniel Frawley may be addressed in care of THE MIRROR. 2. Belle Black was the original Queen of Burlesque in *A Black Sheep*. 3. Katherine Florence is now playing the female lead and Edith Crane the heavy role in *The King's Musketeers*, with E. H. Sothern.

F. M. HUGGINS, Lancaster, O.: 1. The Nautch Girl has not been produced in America. 2. Walter Bentley was teaching elocution in Brisbane, Queensland, last Summer. 3. Hilda Spong was born in London, and is the daughter of W. B. Spong, a scene painter. They went to Australia during Miss Spong's girlhood.

M. H. G., Detroit: Yes, the New York Herald recently published an editorial in which it declared that no dramatic critic ever had been and that no dramatic critic was now employed by that paper as such; asserting, in effect, that its method as to the theatre was on all fours with its method as to other "news" sources. That is to say, that it sends reporters instead of critics to the theatres. No one familiar with the Herald's policy or its dramatic columns would for a moment think of doubting the editorial in question.

HENRY CALENDAR, Brooklyn: "In order to settle an argument, will you kindly answer the following question? Do you consider the exhibiting of stage effects in sight of the audience as an original idea with David Belasco? I claim that practically the same thing has been done in *Green Room Fun*, by the Salisburys; in *A Day and a Night*, by Charles Hoyt; by the Vokes Family years ago, and by Mattie Vickers in *Jackie*." Mr. Calendar is right. As far as Mr. Belasco is concerned, the argument must relate to *Zaza*, of which he is the adapter, the piece with its disclosure of a theatre dressing-room having been taken by him from the French. But the illustration of matters behind the scenes is by no means original in France. The idea—which really is that of the play within a play—is as old as Shakespeare. That author develops it in *Hamlet* in tragic form, and in *A Midsummer Night's Dream*, with comical effects with Quince, Snug, Bottom, Flute, Snout, and Starveling as the personages. It would take much research and a cudgeeling of memory to bring forward the plays in which something of the theatre's "bag of tricks" has been thrust into view as incidental to the play. The old stage satire, known as *The Critic*, revived by Daly a few seasons ago, A. Pantomime Rehearsal, known—known only as *The Royal Box*—and those later trivialities, *In Gay New York* and *A Dangerous Maid*, all deal with more or less of detail with the idea.

SAID TO THE MIRROR.

DAVID J. RAMAGE: "I see Frederick Herzog denies that the Pitman company have played *Woman Against Woman*. They did play it at the Lowell Opera House at a matinee on Jan. 2, 1899, calling it *A Wife's Secret*. Matthew Brennan, the owner of the play, saw them play it in Yonkers, N. Y. They advertised to play it in Lynn, Mass., during the week of Feb. 6. I wired Dodge and Harrison to stop them. Dodge and Harrison wrote me that they had changed the bill and that they would not permit the company to play it. They also played the piece in Lancaster, Harrisburg, and Pottsville, Pa. The Corse Payton Stock company played those places after the Pitman company, and the newspapers all spoke of the Pitman company playing *Woman Against Woman* under a different title. Mr. Brennan writes me that he has

THE USHER.



Bronson Howard has several important irons in the fire just at present. He is engaged on three plays—one is a work entirely his own; the others are collaborations, Brander Matthews being associated with him in preparing a comedy for Mr. Crane, and Charles Klein sharing the writing of the other.

Mr. Howard is nothing if not methodical. His finest results are produced by the most careful and deliberate methods, the slap-dash, "inspirational" fashion of turning out plays suiting neither his ideas nor his temperament. He finds it impossible to work in New York amid its ever present distractions, and, therefore, having so much exacting mental labor ahead, he has arranged to get out of the metropolitan hurly-burly in working hours and amid quiet and peaceful surroundings adapted to the needs of his occupations for the next few months.

At the early morning hour when the suburban commuters are thronging to business Mr. Howard daily goes the other way. He takes a train at the Grand Central for New Rochelle, where he has secured a study, and there he spends the day at his desk, returning to town at 6 in the evening.

This arrangement is significant of Mr. Howard's thorough and serious manner of going about his work so that he may give to it the best that is in him.

Because several new dramatizations of "Les Trois Mousquetaires" have come to the fore, first in London and now in this country, some of the sapient dramatic observers who habitually follow their noses in reaching conclusions find therein a revival of what is called the romantic drama and a public distaste for the drama of real life that has followed upon the spread of similar tendencies toward improvement in literary and pictorial art.

One swallow does not make a Summer, nor does the current prevalence of our old friend D'Artagnan—who has reappeared on the stage at regular intervals for half a century—denote that the bygone era of feathers, cloaks, rapiers and high boots is come again to drive dramatic modernity out of sight.

Romanticism has constantly had a fair measure of representation on our stage during the past ten or fifteen years. Its prosperity has depended upon the special aptitude of the actors devoted to it. O'Neill, the late Alexander Salvini, and others found it profitable.

When Anthony Hope, Stanley J. Weyman, and others in England turned their attention to writing romances, their books found a ready sale even among those that love Dumas, Hugo, and Scott—the great writers of tales of adventure.

The products of these contemporary romancers were mild and emasculated imitations of the handiwork of their giant predecessors; but they possessed a certain interest and charm, and their comparatively repressed tone of excitement suited the refined fancy of latter-day readers.

Naturalism, the note of such works as "The Prisoner of Zenda" and "Under the Red Robe" made them marketable for stage purposes, and so these picturesque melodramas gave a pleasing variety for a while to the theatrical bill-of-fare. The production in London of new editions of Dumas' Musketeers followed, for after the imitations it was inevitable that the original should have its chance once more.

There is always a public for romantic melodramas of the Dumas order as there is always a public for tragedy, comedy, farce, comic opera and every other form of theatrical entertainment. The apparent favor or disfavor of any one of these at any particular time is traceable usually to the excellence or the incapacity of the contemporary writers and actors in that special branch of effort.

Whenever an original genius—a Dumas or a Hugo, a Lemaitre or a Fechter—shoots across the dramatic heavens a genuinely new impulse toward pure romanticism in writing and acting may be counted upon; but until a great light appears with a trail of subordinate lights romantic melodrama will not become a popular craze, although from time to time it may—for no special reason—become a managerial craze.

James O'Neill, by the way, ought to make a fine D'Artagnan. He and Charles Coghlan are the only prominent actors we have who were reared in the old school and adapted its

characteristics to the tastes and requirements of to-day.

Mr. O'Neill has all the qualifications for this role: Picturesqueness, grace, fire and eloquence.

He is at home in a custom play. No other actor can wear a sword as if it had been his life long companion, and deliver a perorandum speech with a capital simulation of sincerity. Many—including the writer—believe staunchly in his powers, and look hopefully to the result of his appearance in a production at a Broadway theatre with an environment calculated to set off adequately his personal acting qualities.

"Mike" Woolf's death is a loss to the public. His studies of waif life on the East side appealed to a large public. He was a genius in his way, and truth as well as humor and pathos marked his character sketches.

He possessed little technical skill as a draughtsman, and his style was distinctly old fashioned, reminding one of the black-and-white sketches in the magazines of thirty years ago, but with wonderful deftness—a few simple dots and lines—he limned the pinched, shrewd-visaged gamins of New York, and every one recognized the keen accuracy of the types. The clever text accompanying his drawings he wrote himself.

Mr. Woolf was a bad actor years ago; his brother Ben is a well-known journalist in Boston, and he loved the stage and stage people, many of whom were numbered among his friends. Three capital and characteristic original sketches were made by the artist for the recent Christmas MIRROR.

His work will be missed sadly from the pages of our humorous weeklies, for unlike most of their contributors Woolf often gave them that touch of nature that makes the whole world kin.

An actor writes that a minister in Lafayette, Ind., the other day said in a sermon that "God made the earth in six days and then He rested; then He made man and rested again; then He made woman, and since that time neither God nor man has had a rest."

The ungodly pulpiti evidently has touched a responsive chord in the breast of my correspondent, who waxes enthusiastic over the declaration in question.

"That preacher is worth his weight in gold," he says. "He hits out with gospel truth, straight from the shoulder. Any minister who has the courage to speak the truth and nothing but the truth, deserves a big, fat salary and traveling expenses paid. I shall join his church if I ever reach Lafayette."

Pirates occasionally come to light in remote places, although they have mostly reformed or run to cover since the drastic copyright amendment was secured.

The "Empire Comedy company" is giving stolen plays out West. It was in St. Cloud, Minn., not long ago, playing *A Prisoner for Life*, *A Night Out*, *The Man from California*, pieces whose real identity is not disguised by false titles. The proprietors of this robber band are N. R. Cregan and F. D. Mostow, and reputable theatre managers should fight shy of them.

An actor named J. J. Sheridan, who was engaged for the "Empire Comedy company," sends me several programmes revealing the character of its operations with a letter in which he says:

"When I found out the repertoire I refused to become a party to highhanded robbery, gave my notice and demanded my salary. I got it and had my face kicked into an imitation of a hamburger steak at the same time. While laid up nursing my injuries an attempt was made to spirit away my trunk. The copyright law has turned the tide against the pirates to such an extent that the more desperate are becoming out-and-out ruffians."

A theatrical litigation rivaling in duration Dickens' famous case of *Jarndyce versus Jardine* has reached an end at last.

It was eighteen years ago that the late Steele Mackaye began a suit against Marshall H. Mallory, and it was not until last week that Judge Wallace, for the United States Court of Appeals, handed down the ultimate decision in favor of Mr. Mallory.

When Mr. Mallory established the Madison Square Theatre in 1879 he engaged Mr. Mackaye as manager, with the understanding that his salary was to be increased when the original outlay had been repaid. Mr. Mackaye withdrew before the end of the first year and brought suit, claiming that the time for the increase had been reached and that Mr. Mallory refused to live up to his agreement. After Mr. Mackaye's death the litigation was continued by his estate.

Judge Wallace's decision states that Mr. Mackaye had no adequate justification for breaking his contract, and that had he kept it he would not have been entitled to the increase he claimed at that time. Furthermore, the Judge refers to the courtesy of Mr. Mallory's treatment of Mr. Mackaye and declares that in every respect he fulfilled his obligations to the estate.

Although Mr. Mallory withdrew from the theatrical field several years ago he is to be commended for his action in defending this vexatious suit as a matter of principle, at the cost of much personal inconvenience and heavy expense. The result justifies his course absolutely, and wholly disproves the belief, formerly shared by members of the profession who sympathized with Mr. Mackaye, that that talented man had been in some way ill used by Mr. Mallory.

THE LOST PARADISE REGAINED.

Carl Hermann, of this city, secured from Judge Grosscup, on March 2, a temporary injunction restraining John A. Frazer and Frederick Wildman, of Chicago, from producing or selling *The Lost Paradise*.

Several years ago Mr. Hermann secured from Ludwig Fulva, the German dramatist, the exclusive right to translate and produce in America the play in question and engaged H. C. De Mille to make the adaptation.

This English version differed in many ways from the original, as several points were found in the plot that would not appeal to audiences on this side. Mr. De Mille's adaptation, complete, was practically a new play.

After its long run in New York and several seasons on the road, Mr. Hermann leased *The Lost Paradise* on royalty to various stock companies. He learned some time since that John A. Frazer and Frederick Wildman were also leasing the play on terms far lower than his own. Mr. Hermann investigated the matter and in the end brought the pirates into court to defend their actions.

At the hearing the defendants claimed that the play had been printed in the original German and that they had the right, therefore, to translate and produce it in America. Upon comparing the De Mille version with theirs, however, it was discovered that many lines and situations not in the original play had been taken from the adaptation by De Mille.

Master of Chancery Bishop in giving his opinion of the case stated that "a very ingenious and clever attempt had been made to disguise the appropriations, but that it was manifest that no original thought had entered into the composition." The opinion was handed up to Judge Grosscup, of the Federal Court, Chicago, on March 1, and on the following day he issued the injunction in favor of Carl Hermann.

AN ACTOR IN BRONZE.

Very few people are aware of the fact that the face and figure of the late George Edgar Biddle are to be seen, cast in bronze, on a bas-relief panel of one of the great national monuments. That such is the case was learned the other day by a MIRROR man, who happened to be visiting the studio of James E. Kelly, the sculptor.

"A few years ago," said Mr. Kelly, "I was engaged in designing the Monmouth Monument, which stands now at Freehold, N. J., and for one of the historical scenes, to be represented on the pedestal, had decided upon an incident in the life of Colonel Nathaniel Ramsey, a hero of the Revolution."

"For some reason Colonel Ramsey has never received quite his just due at the hands of the historians, and in consequence there are very few likenesses of him to be found. I finally secured a miniature, however, and was considering how best I could reproduce his face from so small a model, when one day my friend, George Edgar, dropped into the studio for a chat. I was at once struck by the remarkable resemblance that his features and head bore to the little portrait I had been studying.

"The likeness was almost startling, and Edgar, becoming interested in his prototype, who had fought so valiantly more than a hundred years before, willingly agreed to pose for the figure. Being an actor he was, of course,

an excellent model and he certainly caught the spirit of the scene admirably. The bas-relief was cast in bronze and George Edgar's face will remain strong and distinct on the base of the Monmouth Monument for an indefinite time to come."

SOUTHWELL COMPANY TO GO TO 'FRISCO.

Lewis H. Bishop, Eastern representative of Walter Moscoso, has concluded arrangements with Charles M. Southwell, manager of the Southwell Opera company, now playing at the Grand Opera House, Philadelphia, whereby that company will open at Mr. Moscoso's theatre, the Grand Opera House, San Francisco, on April 1, for a six months' engagement. The entire organization will be taken, and several principals will be added so as to make a double company. The company will make productions ranging from extravaganza to grand opera, all on an elaborate scale, for which the vast stage of the Grand Opera House is admirably adapted.

A THEATRE DAMAGED.

The fire that destroyed the Windsor Hotel, Holyoke, Mass., on Feb. 28, damaged the Opera House adjoining to such an extent as to render necessary its closing for the remainder of the season. The Whiting Paper Company, that owned both hotel and theatre, sustained a loss of \$125,000, fully insured. Manager B. L. Potter's personal loss amounts to several thousand dollars, not covered by insurance. It is probable that companies having bookings for the Opera House will play at the Empire Theatre.

HOODLUMS PUNISHED.

At Weston, W. Va., recently, a youth, reputed for boisterous conduct during Charles Mortimer's performance, gathered a band of hoodlums and laid in ambush for Mr. Mortimer. The Mayor and several prominent townsmen, however, were also on hand, and the offensive ones were promptly marched to the Mayor's office and fined. Manager C. Y. Parsons, of Mr. Mortimer's company, highly praises the courtesy of the people of Weston.

CRAIG TO STAR IN SHORE ACRES.

Charles G. Craig, of The Christian company, has signed a contract with Manager H. C. Miner to star in *Shore Acres* next season. He is provisionally engaged for three seasons. Mr. Craig played Nathaniel Berry, James A. Herne's role, one season and originated the part of Martin Berry upon the original production of the play in this city. Mr. Craig's tour will open in September.

NEW THEATRES.

A syndicate has been formed to erect a new theatre and hotel at Kingston, Ont.

The Women's New Opera House, at Maldon, Ia., is to be opened March 13 by the Chase-Lister company in *Cyrano de Bergerac*.

Utica, N. Y., is to have a new theatre. Manager Oberdorfer contemplates building a first-class ground-floor theatre. He has secured the option upon a site and has complete plans drawn. Should his scheme fail a number of representative business men are ready to build a handsome ground-floor theatre, to be ready within a year.

Plans have been prepared for a new playhouse in Cleveland, to be located on the West Side, and known as the Boulevard Theatre.

GOSSIP OF THE TOWN.



Alfred Fisher, whose portrait appears above, in his thirty years' experience has become successful and popular in every branch of dramatic work. Beginning in England, where he staged many pantomimes and other important productions, Mr. Fisher made his American debut in 1883 at the Fifth Avenue Theatre, in this city, in the original American production of *Confusion*, continuing the next season in the same play, with N. C. Goodwin, playing Jaimes and managing stage. For four seasons Mr. Fisher appeared in *Alone* in London; a season as *Barnaby Bright* in *Mankind*, and a season as *Coldbath Joe*, the cockney thief, in *Hall Caine* and *Wilson Barrett's Good Old Times*. He then joined Helen Barry in *A Night's Frolic*, afterward appearing as William in *Jane*, and in *The Sporting Duchess*. About this time Mr. Fisher accepted an offer from Nelson Wheatcroft to join the faculty of his dramatic school, in which he has taught ever since, playing for a while as *Seraphin* in *Never Again*, but devoting most of his time to instruction and the coaching of vaudeville sketches and amateur clubs. In Summer time Mr. Fisher has turned his attention elsewhere, and he was the first stage-manager of the Manhattan Beach Theatre stock company, Denver, Colo., where he returned last Summer, and his splendid management of the stage attracted much comment and commendation by people and press, forming a very important factor in the success of the enterprise. Mr. Fisher may engage again this Summer as stage-manager with a stock company.

Hans Hanson, a new Swedish dialect play, by James T. McAlpin, was presented for the first time at Elgin, Ill., on Feb. 20, and made a most emphatic hit. The company includes James T. McAlpin, W. W. Crimans, J. P. Kennedy, Hugh Colton, Clyde B. Callecotte, Samuel J. Wheeler, James P. Colton, Dolly Foster, Adelaide Colton, May Olive, and Sig. A. Baffette with his brass band of eighteen little girls. The tour is directed by James P. Colton, with George D. Walters in advance.

Robert L. Ward, business-manager and press representative for *The Real Widow Brown*, left that company on March 1.

Read criticisms of *Rose Melville* elsewhere.

Lon B. Williams has resigned his position as city editor of the Athens, Ga., *Banner*, and is now in advance of the Andrews Opera company.

Florence Hamilton was most cordially received recently at the Jefferson Theatre, Portland, Me. Her friends showed their appreciation by numerous floral tributes. She had been a favorite at the Peak's Island Theatre, and the press of Portland were unanimous in praise of her acting, and considered her gowns the handsomest shown in Portland by a stock leading lady.

Ex-Judge Charles Donohue has been appointed referee in the divorce suit brought by Elvia Crox Seabrooke against Thomas Q. Seabrooke.

Lillian De Wolfe, J. E. Toole's leading lady, has made a pronounced success this season in repertoire, especially as *May Edwards* in *The Ticket-of-Leave Man* and as *Heinrich* and *Meenie* in *Rip Van Winkle*.

Will J. Donnelly became an Elk on Feb. 24, at Hutchinson, Kan. He has been re-engaged for next season as business-manager for Barlow Brothers' Minstrels.

The Brothers Royer's Next Door company will close March 18, on account of the deaths of Eddie Royer and Mrs. Archie Royer.

Selma Herman will play the leading role in *Report for Duty*, which is to be seen at the Fourteenth Street Theatre shortly.

W. W. Aulick on *Rose Melville* elsewhere.

Lorraine Hollis is meeting with success. At Geneva, N. Y., she drew the largest matinee known at the Smith Opera House to see her as *Camille*. Miss Hollis has several offers to play stock engagements during the Spring and Summer.

Murry Woods' work as stage manager for the Sohner Musketeers production has been highly praised.

W. A. Sands, an old actor very well known here, has recently been appointed postmaster at Auburndale, Fla. Upon retiring from the stage several years ago Mr. Sands purchased an orange grove in Florida, and expected to spend the rest of his days as a fruit grower. But the severe frosts of the past few seasons played havoc with his trees, and the plantation has proved a bad investment, indeed. The Government position will give Mr. Sands a comfortable living, it is hoped, for many years to come.

Howard's Theatre, Chicago, has been rented to Alexander Comstock, by Howard and Doyle, and will be conducted hereafter as a stock theatre, producing melodramas, comedies and sensational plays, with specialties between acts. Change of management begins March 12.

Read Victor Mapes on *Rose Melville* elsewhere.

CURRENT AMUSEMENTS.

Book Ending March 11.

New York.

MR. HEDGES (131st Ave. and 42nd St.), THE GREAT MUSICAL THEATRE (set. 129th and 130th Sts.), GEORGE TUCSON'S PUPPETEERS.

BAILEY'S (44th St. and 125th St. or, Seventh Ave.), A DANGEROUS MAID.

HAROLD M. STONE (23rd St. or, Seventh Ave.), VADEVILLE.

JOHN M. STONE (23rd St. or Lexington Ave.), WARD AND VANDERBILT.

THEATRE B. (26th St. or Lexington Ave.), COMEDY.

THEATRE VANDERBILT (1-36th St. or, 5th St.), PAIR SYMPHONY CONCERTS. Mar. 10, 11, 12.

SYMPHONY (Broadway and 43rd St.), closed.

LYRIC (Broadway and 44th St.), closed.

THE VICTORIA (Seventh Ave. and 52d St.), A REIGN OF ERROR—5 to 11 Times.

AMERICAN (8th Ave., 42d and 43d Sts.), ROBBERY.

MURKIN'S (Lexington Ave. and 51st St.), THE REVENGE.

BROADWAY (Broadway and 41st St.), THE THREE DEACONS—5 to 11 Times.

MILLION (Broadway and 40th St.), LADY ALONE.

THEATRE OF THE GOLDEN AGE (40th St. or, Broadway, 39th and 40th Sts.), GREAT SORROWS.

THE CASINO (Broadway and 39th St.), CLOSED.

KNIGHTS OF KEE (Broadway and 39th St.), E. H. SMITH IN THE KING'S MUSICKER—9 to 16 Times.

HERALD SQUARE (Broadway and 39th St.), MATTHEWS AND BLOOM IN BY THE SAD SEA WAVES—9 to 15 Times.

GARRET (50th St. East of Sixth Ave.), MRS. LESLIE CARL ZAZA—9 to 16 Times.

KOSTEL AND HALL (145-149 West 14th St.), VADEVILLE.

MANHATTAN (186-187 Broadway), MILLE. FIFI—9 to 16 Times.

THIRD AVENUE (Third Ave. and 33d St.), MR. POTTER OF TEXAS.

BUJOLD (22d Broadway), THAT MAN.

WALLACE K. (Broadway and 33d St.), AT THE WHITE HORSE TAILERS—9 to 11 Times.

DALY'S (Broadway and 39th St.), THE GREAT RUBY-WEED—9 to 11 Times.

WEED & FIELD (Broadway and 29th St.), HURLEY-BURLY—21 to 28 Times; CATERHINE, LEVY—9 to 12 Times.

SAM T. JACK'S (Broadway and 29th St.), BURLESQUE.

FIFTH AVENUE (Broadway and 29th St.), MRS. FISKE AS MAGDA—9 to 14 Times.

THE GARDEN (Second Ave. and 23rd St.), THE LAST CLOTHES—1 to 10 Times.

MADISON SQUARE GARDEN (Madison and Fourth Aves., 28th and 27th Sts.), SPORTSMAN'S SHOW—March 2 to 15.

MINER'S (312-314 Eighth Ave.), MISTER NEW YORK, JR.

MADISON SQUARE (23rd St. or, Broadway), BECAUSE SHE LOVES HIM—9 to 11 Times.

LYCEUM (Fourth Ave., set. 23d and 24th Sts.), TRELLAWNT OF THE SAGE—13 to 15 Times.

EDEN THEATRE (West 23d St. or, Sixth Ave.), FIGURES IN WAR—CONCERT AND VADEVILLE.

DUNN'S (West 23d St. West of Sixth Ave.), VADEVILLE.

PROCTOR'S (25th St. West of Sixth and Seventh Aves.), CONTINUOUS VADEVILLE—12:30 to 11:00 P. M.

GRAND OPERA HOUSE (Eighth Ave. and 23d St.), ON AND OFF.

IRVING PLACE (Southwest cor. 13th St.), GERMAN TRAGEDY.

FOURTH STREET (14th St. or, Sixth Ave.), CHAUNCEY GLOOT IN A BORROW OF ATHLONE—6 to 7:30 Times.

KEITH'S (East 14th St. or, Broadway), CONTINUOUS VADEVILLE—12:30 to 11:00 P. M.

ACADEMY (Irving Place and 14th St.), HER ATONEMENT—5 to 10 Times.

TONY PASTOR'S (Tammey Building, 14th St.), CONTINUOUS VADEVILLE—12:30 to 11:00 P. M.

DEVILY (126-128 East 16th St.), BOX FOR BURLESQUES.

STAR (Broadway and 18th St.), MCFAFFER'S ROW OF PLATES.

GERMANY (147 East 8th St.), GERMAN COMEDY.

LONDON (225-237 Bowery), AL REEVES' COMPANY.

PROFESSOR'S (189-191 Bowery), THE VICTORIAN CROSS.

MINER'S (189-191 Bowery), WEBB'S DAINTY DUCHESS.

WINDSOR (46-47 Bowery), THE HEBREW DRAMA.

BROOKLYN (46-47 Bowery), THE HEBREW DRAMA.

BROOKLYN.

ACADEMY OF MUSIC (126 to 194 Montague St.), "POLY" BOYS IN THE WAYSIDE INN.

PARK (200 Fulton St.), THE CHIMES OF NORMANDY.

HYDE & BEHMANN'S (840-852 Adams St.), VADEVILLE.

NOVELTY (Driggs Ave. and South 4th St.), VADEVILLE.

GRAND OPERA HOUSE (Eighth St. or, Fulton St.), THE TELEPHONE GIRL.

UNIQUE (190-192 Grand St.), BURLESQUE.

THE JEWEL (147-149 Bedford Ave.), DELLA FOX IN THE LITTLE HOUSE.

STAN (191-197 Jay St. or, Fulton St.), THE GAY MORNING GLORIES.

EMPIRE (101-107 South 6th St.), THE BOHEMIAN BURLESQUE.

COLUMBIA (Washington, Tillary and Adams Sts.), ANNIE HORNELL IN CATHERINE.

GAYETY (Broadway and Middleton St.), THE FOUR COLOR SPECIALTY COMPANY.

LYCEUM (Montrose Ave. and Leonard St.), NORTHERN LIGHTS.

BIJOU (Smith and Livingston Sts.), A FEMALE DRUMMER.

MONTAUK (268-270 Fulton St.), ALICE NEILSON IN THE FORTUNE TELLER.

MUSIC HALL (Fulton St. and Alabama Ave.) ROBIN HOOD, JR., BURLESQUER.

Fifth Avenue—Magda.

Drama in four acts by Herman Sudermann. Produced Feb. 27.

Lieutenant-Colonel Schwartz Frederic De Belleville

Pastor Heßdring John Craig

Dr. Von Keller Tyrone Power

Lieutenant Max Von Wendowski Frank McCormack

Von Klebs Wilfrid North

Professor Beckman F. Offerman

Augustine Mrs. Fiske

Mary Gertrude Norman

Franziska Von Wendowski Mary E. Barker

Mrs. Von Klebs Sydney Cowell

Mrs. Elrich Gertrude Bennett

Mrs. Schumann Dolores Marbourg

Theresa Edith Wright

In Magda Sudermann created a role destined to hold its own in the repertoire of great test parts. The actress capable of sounding its truths, of realizing its physical effects, will be instantly recognized as a player worthy to be ranked among the best. It is a part which attracts will ever delight to assume, and in spite of the grimness of its subject, the play as a human document, a veritable transcript from the pages of life, will constantly grow in the estimation of those theatregoers who look for intellectual stimulus and find it where humanity is most strikingly depicted.

The greatest actresses of the age have already brought their talents to bear in personating this imperious daughter of an equally imperious German army officer. Leitner, Feislinger, Modjeska, Duse, and Bernhardt have all played it. Now Mrs. Fiske, than whom is no more striking and representative figure of emotional realism on the stage to-day, has added it to her comprehensive and artistic group of star characters. At the Fifth Avenue Theatre last week she won new laurels in this role, and for another seven performances will continue to delight and impress her intelligent and sympathetic following by her graphic work in this powerfully dramatic character.

In criticising players in test parts there has grown up of late an unfortunate tendency to comparison. The true test of how great a player is in any drama is to determine how closely he or she realizes the author's ideals, and whether in the realization, in the practical side of histrio-nomic expression, he or she conforms to the recognized canons of pure art.

It is only necessary to call attention in a few words to the salient features in the work of the principal players who have preceded Mrs. Fiske as Magda: Modjeska's refinement, Bernhardt's theatricalism, and Duse's demand for sympathy. How closely these elements are associated with the part each bearer will determine for himself. But to arrive at a true conclusion a study of the play is necessary.

The modern German writer for the stage has nothing in common with the Philistine. He spurns convention—that is, the convention of so-called theatrical necessity. If his premises result in conclusion antagonistic to the commercial requirements of the playhouse he doesn't juggle with his artistic conscience and please the unthinking *hoi polloi* with a happy ending. He paints the truth as he finds it, and shames that too often necessary but nevertheless impudent box-office devil, who is always insistent that the literary and dramatic value of a play is measured by the amount of the receipts.

Heimath, or Magda, as it is better known, is a study in absolute realism. Provincial in theme, it is nevertheless founded on one of the

moving interests which result in the great clashes of life—parental absolutism versus assertive individuality.

Magda is no abnormal character, like Hedda Gabler. She is the vitalized conception of a normal woman. Inherently endowed with a longing for the great world, her spirit finds itself caged and confined by the dreary routine of life in a dull, small Pomeranian town. The constant superiority which her father exercises is galling to her proud nature, the petty selfishness of her townspeople are a constant goad. She sighs for great things, and she breaks away from the narrowing restraints of her cold, gray home, and success comes to her as a phenomenal singer. The world is at her feet. Only her pride, however, is left to enjoy it. There is none at home to share it with her, save a gentle but unimaginative sister; while a still greater shock has come to her in the known duplicity of the man she trusted with her honor. There is a fatherless child, and the one spark of humanity in the woman's soul is fired by the thought of her son.

The character draws forth sympathy only so far as conditions make it possible. Magda of herself is not a lovable personage. She is not meant to be a sympathetic foil to her martinet of a father, who has ruined his household as he would his troops. She is of his kind, a feminine chip of the old block. She is as domineering as he, made even more so by touch with the world, which has only served to increase her pessimism. The love for her child is merely episodic.

From this point of view little exception can be taken to Mrs. Fiske's rendering of Magda. It is an almost flawless realization of the character. The keynote of stifled love, of supreme indifference, is struck with vivid force on her first entrance. She has just achieved a musical triumph in the town which threatened to drag her down in its narrowing clutches. But the triumph is no surprise. It doesn't even gratify, and in the thrill of pride enjoyed by her long-entranced family she has no share. The father she greets with respect, but of awakened kindness there is no trace: for her commonplace stepmother she is conventionally cordial, for her gossiping, sharp-tongued aunt there is absolute indifference. Even her own sister, between whom and herself there had once existed a sincere friendship, inspires a feeling of disappointment. With all her girlish enthusiasm the sister is a type of limited conditions. There can be little between them, for they have nothing in common.

The experience which Magda has gained in the world has only served to still further widen the breach between her and "home." It has so little attraction that she prefers to remain at her hotel during her stay in the town. But the village pastor, who has ever loved her, points out to her the simple duty she owes her father, for, right or wrong, he has grievously suffered physically and mentally by her insubordination, and Magda relents. But with no gush of anguish or remorse. She will remain beneath her father's roof for the same reason that she would give her talents to a charity if properly approached. But of her life in the world nothing is to be said.

Throughout this act the unyielding ego is expressed with so much temperamental force and physical aggressiveness by Mrs. Fiske, with such varied skill and repressed emotion, that interest in the one which succeeds is finely carried over by the knowledge that some further clash between her and her father must inevitably result in a tragic catastrophe. True to her ideals, Mrs. Fiske throughout this act makes no concession to those who would demand sympathy at the expense of logic.

As the interest in this drama of personalities increases the breadth and subtlety of Mrs. Fiske's art carries still greater conviction. Her treatment of the village sombodies has the true touch of ironical humor, and in all the passages with the pastor she displays with tact her true respect and regard for the man of good deeds.

The crucial test in the whole drama comes in the interview between her and the smug, oily, hypocritical Von Keller, the father of her child, the moving force in her disregard for the world, her hatred for its shams and heart burnings.

Icily she listens to his specious excuses for his base desertion of her in her crying hour of need. The chilled heart shows no response until the wily counselor suggests a marriage, but at the expense of the child's recognition.

Here the true woman—the mother—instantly responds. Her heart speaks for once, and under her outburst, under the satirical force of her pointed invective, she drives this apology for a man from the house with an imperious intensity that is stirring.

If Mrs. Fiske had never before given evidence of her splendid powers, her handling of this scene alone, for its unerring fidelity to truth and poetical justice, would have stamped her as one of the truly great actresses of the present age.

Faithful to the end in her conception of this woman with a dead heart, Mrs. Fiske in the concluding scenes braves her father's murderous rage with perfect complaisance and views his death from paralysis with a calm that betokens the utter absence of all that is responsive feminine.

Keyed as the role of Sudermann's Magda is in one gray minor chord, the lights and shades which Mrs. Fiske throws into the part reveal to the full the comprehensive scope of her splendid finished style.

The support throughout is excellent in its balance and reverence to Teutonic tradition. Frederic De Belleville portrays the flinty father with polished authority. John Craig brings a gentle simplicity and charm to the pastor. Mary E. Barker is stolidly complacent as the bourgeois stepmother. Frank McCormack is sympathetically earnest as the young Lieutenant. Sydney Cowell brings a nice comic touch to the fussy aunt, and Gertrude Norman is sincerely ingenuous as Magda's sister.

Particular praise is due to Tyrone Power for his masterly rendering of Von Keller. In make-up, bearing and detail the part is perfectly rendered. The minor roles are all in capable hands, and the one scene is faithfully accurate.

EDWARD FALES COWARD.

Garden—The Last Chapter.

Play in four acts by George H. Broadhurst. Produced March 4.

Katherine Blake Grace Fiske

Mrs. Stanley Ellie Wilton

Mrs. Watkins Gertrude Whitty

Estelle Stanley Laura Case

Flora Crowell Clara Emory

Richard Stanley Edgar L. Davenport

Timothy Salter Thomas A. Wise

Doctor Fairchild Horace Lewis

Mr. Boyd Edwin Holt

William Morrison Harrison Armstrong

Frederick Chichester Percival F. Newton-Lindo

Henry Blake Newton Chismel

Jim Harry McAdie

Lee William Brown

The Last Chapter, George H. Broadhurst's latest dramatic composition—which is also his first serious play—was first produced in New York last night, at the Garden Theatre.

A more non-committal title than The Last Chapter would be difficult to imagine. It may be that Mr. Broadhurst selected it for that very reason. But though the name is impenetrable, there is nothing obscure in the delightfully simple story that is told in the four acts of it.

The scene of action is in California, at a little town called Lamaden—which may or may not be a corruption, for literary reasons, of the real Alameda or Lamanda—and the characters introduced are the everyday people of the West as it is at the present time.

Bret Harte's men and women have long since

"passed in their chips," and lie buried at Poker Flat and in the hills back of Roaring Camp.

They would be as much out of place in a modern

California drama as the old Dutch settlers

would be in a photograph of the Rialto. Mr.

Broadhurst has not made the fatal mistake of

bringing them to life again: nor has he, and

Beatrice Harraden fell into the latter error and the un-

kind candor of her California story has not made for her popularity there. But Mr. Broadhurst, by his equally truthful, yet infinitely kinder picture, will doubt

People's—The Victorian Cross.

Play in five acts by J. W. Whitbread. Produced March 6.

| | |
|-----------------------|----------------------|
| Jack Reynolds | Charles Hager |
| Sir Richard Aubrey | Harry Clifton |
| Colonel Maynard | Phil McCarthy |
| Mr. Graham | George Walton |
| Andy Cregan | Lew McCord |
| Nana Sahib | Frank Donovan |
| Pandoleen | Samuel Lane |
| Azimullah | Frank Hilton |
| Gen. Sir Hugh Wheeler | W. L. Browning |
| General Havelock | William Stanley |
| Corporal Johnson | Frank Jones |
| Sentry | F. S. Durand |
| Kate Maynard | Estelle Sprague |
| Mrs. Raynton | Bennie Persell |
| Nora | Jessie Wallack Dixon |
| Lady Aubrey | Bertha St. Clair |

The spectacular play, *The Victorian Cross*, by J. W. Whitbread, which for a number of years has been popular in England, was presented for the first time in New York at the People's Theatre last evening. Although the drama is built upon the usual lines of the England-Indian-Home Again drama, it contains sufficient color and stirring action to make it interesting.

The first and second acts take place at Aubrey Manor, where Sir Richard Aubrey displays his villainy by a false accusation against his half brother, Jack Richards. In the third act Jack is found in India, being rapidly promoted in the British Army for his courage and heroic qualities. The barbaric splendor of the Indian Empire is displayed in the fourth act, and the villainy of a bad white man is shown in connection with the subtle treachery of the natives. The stage settings for this part of the drama are elaborate. In the fifth act, which takes place at Aubrey Manor, Jack foil's the designs of Sir Richard, receives the Victoria Cross, and wins the girl of his heart.

The work of the cast was generally meritorious, and while two or three might be criticised for an occasional error, not one was guilty of insincerity or careless acting. Charles Hager as Jack Reynolds, Harry Clifton as Sir Richard Aubrey, Estelle Sprague as Kate Maynard, and Bennie Persell as Mrs. Raynton, are deserving of especial praise. Next week, A High Born Lady.

Bijou—That Man.

That Man, presented last night at the Bijou Theatre, was in many respects a different comedy from the one bearing the same title that was produced earlier in the season at the Herald Square. The lines had been altered a bit, the business changed a trifle and some of the situations remodeled. It was announced that this latter performance was given according to Madame Chartres' version of the play. At any rate, the last state of That Man is better than the first.

Naturally the action was smoother in this presentation than in the former ones, since the members of the original cast had grown more familiar with the roles. Olive Redpath acted her delightfully pliant part in an appropriately pliant manner. The name of the character she assumes has been changed from Bijou Marie Du Pont to Bijou Marie Klipper.

The new members of the cast were all excellent in their parts, and in some cases were superior to their predecessors. Jack Brumner as Tom Harvest, Robert V. Ferguson as Squibbs, and Mathilde Cottrell as Electra Vane, were among those of the new players who deserve especial commendation. Edward Rose, the stage-director, is worthy of praise for the artistic groupings and the vivacity of the acting.

American—Rigoletto.

The Castle Square Opera company was again heard in grand opera last evening. Rigoletto being sung with success before a very large audience. E. Bagway, a newcomer in the company, sang the title-role well. He has a fine voice, but was handicapped by a lack of knowledge of English. Dudley Buck, Jr., also heard at this theatre for the first time, was acceptable as the Duke. Henry Norman gave a thoroughly good performance of Sparafucile. Yvonne de Treville achieved success as Gilda, and Lizzie Macnichol was heard to advantage as Maddalena. Others in prominent roles were Count Monterone, Harry L. Chase, and the Countess, Maude Lambert. The chorus did exceedingly well, and Director Adolph Lieseberg's admirable orchestra acquitted itself most creditably. The alternates for the week are William G. Stewart as Rigoletto, Joseph Sheehan as the Duke, and Adelaide Norwood as Gilda. Frances Miller will sing Gilda on Thursday evening. Olivette will be the bill next week.

Murray Hill—The Senator.

There was a good audience at the Murray Hill Theatre last evening to see the Henry V. Donnelly Stock company in an admirable performance of The Senator. Manager Donnelly himself played the title character and gave a most pleasing portrayal of the bluff, hearty Senator Hannibal Blyers. Robert Drouet gave his usual careful performance of Lieutenant Schuyler. William Redmund made an excellent Secretary Armstrong, and Emmet C. King was satisfactory as Count Von Strahe. Hannah May Ingman played Mrs. Hillary most capably. Sandol Milliken made a winsome Josie, and Dorothy Donnelly was commendable as Mabel Denman. Rose Beaudet as Mrs. Armstrong, Mrs. Thomas Barry as Mrs. Schuyler, Edwin Nicander as Ling Ching, Charles D. Waldron as Richard Vane, Walter Allen as Isaiah Sharpless, E. T. Stetson as Silas Denman, and Herbert O'Connor as Erastus were all satisfactory. The scenery was in good taste. The Idler will follow.

Star—McFadden's Row of Flats.

McFadden's Row of Flats drew one of the largest audiences of the season to the Star last night. The audience was very enthusiastic, and the efforts of the performers were greeted with volleys of laughter and applause. The gags and business are all new and fresh.

Joe J. Sullivan and Harry Crandall were both excellent and shared honors as chief funmakers. Sadie Connolly's brogue fitted the part of Mrs. Murphy to perfection. Estelle Wellington and C. A. Morgan did some very funny cake-walk steps. Carrie Webber, the Speck Brothers, and the Five Noses were all successful in specialties.

McFadden's Row of Flats may be set down as one of the greatest laughing hits seen in New York this season.

Third Avenue—Mr. Potter of Texas.

The Third Avenue Theatre was filled to the doors last evening by an audience that seemed to thoroughly enjoy every moment of the presentation of Mr. Potter of Texas. The drama was well mounted and the company played it satisfactorily. H. Percy Meldon was the Hon. Sampson Potter, and J. A. Sainpolis did clever work as Arthur Lincoln. Dorothy King as Ida Potter gave the charming, sympathetic performance that the patrons of the theatre have learned to expect from her. Mortimer Weldon, a newcomer to the Third Avenue Theatre, gave a delightful bit of comedy character acting in the role of B. Sidney Van Cott. Next week, Kitty Coleman in True Irish Hearts.

Columbus—The Governors.

The Governors, with the whimsical comedians, Ward and Vokes, gave satisfaction to a large audience at the Columbus Theatre last night. Lucy Daly, Margaret Daly Vokes, Sam Collins, John Keefe, Cheridah Simpson, and the Boston Quartette figure prominently in the stars' support. The three acts of The Governors introduce a score of specialties, and the music is bright and catchy. The attraction will probably enjoy a prosperous week.

Metropolis—The Great Northwest.

The Great Northwest, a melodrama with an interesting story and many ingenious devices in scenic and dramatic effects, held the attention of a good sized audience throughout the evening

at the Metropolis last night. The company is competent and the setting satisfactory.

At Other Playhouses.

ACADEMY.—Her Atonement remains the bill.

BROADWAY.—The Three Musketeers is in its last week here. The Leibler company's produc-

tion of The Musketeers will be seen next Mon-

day.

CASINO.—This theatre will be closed until

next Monday, when in Gay Paree will be pro-

duced.

DALY'S.—The Great Ruby is playing to over-

flowing houses. Burton Holmes' lectures are

also meeting with success.

EMPIRE.—Lord and Lady Algy continues.

FIFTH AVENUE.—Mrs. Fiske intended to appear in another bill at this house this week, but Maggie was so well received that it is continued.

Next Monday Love Finds the Way and A Bit of Old Chelsea will be revived for seven performances.

FOURTEENTH STREET.—Chauncey Olcott is

nearing the end of his engagement in A Romance of Athlone.

GRAND OPERA HOUSE.—On and Off opened for

a week last evening.

IRVING PLACE.—Im Weissen Roessl will be the bill, except on Friday evening, when Schiller's The Robbers will be presented. Manager Conried making his only appearance this season.

KNICKERBOCKER.—This is the second week of

E. H. Sothern's production of The King's Musketeers.

LYCEUM.—Trelawny of the Wells is in its

last week. Americans at Home is announced for March 13.

MANHATTAN.—Mile. Flit is doing good busi-

ness.

MADISON SQUARE.—Because She Loved Him

So is the Bill.

WALLACK'S.—At the White Horse Tavern continues.

THE PASSING OF EMMA WALLER.

During the past year the hand of death has been heavily upon the world of the theatre, ending abruptly many a promising life and taking a number of famous players whose long careers have been crowned with all the honors that the public can bestow. To the last named class belonged Mrs. Emma Waller, whose death occurred on Tuesday, Feb. 28. She had reached the advanced age of eighty years, and was, up to within a month of her death, apparently in full possession of her mental and physical powers. She died of Bright's disease, at her home in Twenty-first Street, with her son, Harry T. W. Waller—who is her only surviving relative—at her bedside.

Emma Waller was born in London of wealthy parents, who spared no pains or expense in her early education. She was exceedingly precocious and displayed an unusual interest in the refined arts when still very young. In her girlhood she was sent to Italy and France to study languages, and in order that her voice might be trained by the best singing-masters of the time. She spent a number of years in travel and study, with the intention of going upon the grand opera stage. But for some unknown reason she abandoned this ambition and, upon reaching maturity, turned her attention to the drama. After some time spent in preparation, she began her career as an actress, with an English provincial company, in 1848.

The year following she was married to Daniel Wilmuth Waller, the American actor, who was then playing in London. Together they came to New York in 1851, but Mrs. Waller did not appear professionally here at that time. After spending two years in this country the Wallers sailed from San Francisco for a tour of the Antipodes. Their first stop was at Honolulu, where they were received with marked distinction, and played a successful engagement. From there they proceeded on their journey to Tasmania, and Australia, being entertained at every town by the foremost citizens and receiving many valuable presents. While in Australia Mrs. Waller was presented with a magnificent harp—upon which instrument she was a graceful performer—by her admirers among the patrons of the theatre.

Upon reaching England, Mr. and Mrs. Waller found that their fame had preceded them and they were welcomed at Drury Lane Theatre with enthusiasm. Their first appearance there was in The Lady of Lyons, on Sept. 15, 1856. Mrs. Waller essayed the role of Pauline on that occasion, which marked her debut upon the London stage.

The succeeding year was an important one in the lives of both Mr. and Mrs. Waller. The former became connected with various enterprises at Drury Lane and at the Sadler's Wells Shakespearean Theatre, while the latter distinguished herself in many noteworthy productions.

In 1857 they returned to this country, and on Oct. 19 of that year Mrs. Waller made her American debut at the Walnut Street Theatre, Philadelphia.

Among the spectators upon that occasion was Colonel T. Allston Brown, of this city, who, in a recent letter to THE MIRROR, gives the following description of her personality and her performance: "Her first appearance in this country was in the character of Ophelia, in Hamlet. She was of stately presence, neither slender nor stout in person, and had an interesting and expressive face. On the second night she acted Pauline, in The Lady of Lyons, and on the third impersonated Lady Macbeth. In the last named role her performance was most remarkable. The intensity of her passion was almost painful, and she seemed changed from her real self into the character she assumed. Her face was as full of fury as a stormy midnight sky; her mad gestures and her nervous, burning elocution will never fade from my memory. Her voice, attitudes, play and expressions of countenance were wonderful."

The next important date in Mrs. Waller's history was April 5, 1858, when she appeared before a New York audience for the first time at the Broadway Theatre, playing Marina to her husband's Ferdinand, in The Duchess of Malfi. After this engagement the Wallers made an extensive tour of the United States, appearing in the classic drama, and visiting all of the larger cities. Mrs. Waller at this time added Iago to her list of parts, and, although to many persons the interpretation of that distinctly masculine role by a woman seemed unnatural, she certainly played it with becoming dignity and force.

In the Autumn of 1859 Mr. Waller became stage-manager at Booth's Theatre, in Twenty-third Street, and on Dec. 27 of that year Mrs. Waller appeared there as Meg Merrilles, in Guy Mannerling, making one of the greatest successes of her career.

The role was one well suited to display the best of her powers, and her impersonation of the weird, picturesque gypsy woman has never been excelled. Subsequently she played important parts in the many superb productions that were mounted at Booth's Theatre. Her performance of Bianca, in Fazio, which was presented on Feb. 26, 1870, was one of her most notable triumphs.

In 1871 she left New York, and for several years managed the opera house at Troy.

On Dec. 6, 1875, Mr. and Mrs. Waller appeared together at Booth's Theatre, in a revival of Guy Mannerling, and proceeded, immediately afterward, on a tour of the country, under the management of J. H. Magongie. It was during this tour that they met with their great success at the California Theatre, San Francisco.

After returning to the East Mrs. Waller played the Countess de Faverolles in the first production of Under the Willows, at the Lyceum Theatre, Sept. 10, 1877. During the next year she appeared as Queen Margaret to Edwin Booth's Richard III; as Queen Katharine in the same actor's production of King Henry VIII, and on Sept. 12 she originated the part of Hester Stanhope, in An Open Verdict, at the Standard Theatre.

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THEATRES AND MUSIC HALLS.

Koster and Bial's.

The bill includes the Hengler Sisters, comedians; the Sisters Rappo, Russian dancers; M. and Madame Roffe, in feats of strength; Sadi Alfarab, equilibrist; Henri French, comedy juggler and bicyclist; the two Escamillos, head-bancers, and Frederick Clarence's Bootblack Quintette.

Tony Pastor's.

Mr. and Mrs. Arthur Sidman are the stars of the bill, presenting their new sketch, *Back Home*, for the first time in New York. The others are Hall and Staley, comedians; Post and Clinton, comedy duo; Emma Carus, contralto; Le Roy and Clayton, comedy duo; Belmont and Weston, comedians; the Savoys, acrobats; Eva Mudge, comedienne; Harry and Sadie Fields, comedy duo; Dawson and Booth, comedy novelty change artists; Gorman and West, sketch team, and Glad and Elmo, hat-spinners and grotesques. Tony Pastor sings every evening.

Palace.

Minnie Palmer makes her American reappearance, and her debut in vaudeville at the same time, in a new playlet called *Rose Pompon*, in which she is assisted by Frank Conway. The others are the Anglo-American Quartette; Francesca Hedding, assisted by Lorimer Johnstone, in *The Duchess of Devonshire*; Fox and Foyle, the clown and the canine; Irene Franklin, comedienne; George C. Davis, monologist; Swan and O'Day, dancers; the Trolley Car Trio, acrobatic comedians; Bicknell, clay modeler; the Patters, comedy duo; M. Mathieu, juggler, and the Kenyons, equilibrists.

Keith's Union Square.

Edward Harrigan is in his third consecutive week in New York, and heads the bill here, presenting his new sketch, *Larry Logan*. The others are John C. Rice and Sally Cohen in *Our Honeymoon*; the Phayre Troupe of eight English girls, singers and dancers who make their American debut; Bogert and O'Brien, musical comedians; Anna Suits and her pickaninnies in *The Dream of the Cake Walk*; Frank Leon, the English dancer, who is in his second week; C. W. Littlefield, mimic; Halliday and Ward, the Hunting Trio, Lewis and Brakely, the Tanakas, and the biography with new views.

Proctor's.

The Queen's Fan, an operetta with the scene laid in the time of Louis XV., is presented for the first time by the Dresden Trio. The libretto is by George Totten-Smith and the music is by A. B. Sloane. The bill also includes Harry Lacy and Ida Van Sickle in *Bob Rackett's Pyjamas*; the Fredericks Trio, acrobats; Pearl Andrews, mimic; James Richmond-Glenroy, Irish comedienne; Howard and Bland as the Rube and the Kid; Baron's dogs; Brannan and Collins, comedians; Jessie, the trained baboon; Williamson and Stone, dancers; Forrest Tempest, the dancing horse; Bay Burton, wire performer; Hart Brothers, musical experts; John Zimmer, clown juggler, and Jack Norworth, comedian.

Harlem Music Hall.

Filson and Errol head the bill, which also includes McAvoy and May, the Willett and Thorne Comedy Company, Keno and Welch, Emerald, Murtha, Porteous Falk, Bingham, Kitty Bingham, and O'Rourke and Burnett.

Weber and Fields' Music Hall.

Hurly Burly and the burlesque on Catherine continue their successful runs, with all the favorites in the casts, including Weber and Fields, John T. Kelly, Ross and Fenton, Peter F. Daley, David Warfield, Bessie Clayton, and Fay Templeton. Mlle. Olive, the juggler, and others are in the olio.

THE BURLESQUE HOUSES.

SAM T. JACK'S.—A new first part, *The Garden Party*, precedes the burlesque, living pictures, and olio, showing the Marinellas, McDonald Brothers, the Kumias, Fannie Lewis, Hassan Ben Ali's Arabs, and Mitchell and Prince.

MIXER'S BOWERY.—Weber's Dainty Duchess company offer their burlesques and olio, presenting Letta Meredith, Burke Brothers, the Mimic Four, Clerise Sisters, Hayes and Bandy, Alene and La Rue, Raymond and Clarke, and Kessler and Carrick. Next week, *The City Sports*.

LONDON.—Al. Reeves' company come back with two burlesques and olio, introducing Al. Reeves, Neille Berwick, Mitchell and Jess, Brandon and Clare, and Barton and Ashley. Zero follows.

MINER'S EIGHTH AVENUE.—Miss New York, Jr., is the week's bill on the West Side.

OLYMPIC.—George Dixon's Burlesque company are entertaining the Harlemites.

F. V. DUNN'S.—Two new burlesques are announced to replace Sassy and Miss Kiki. They are the Mormon Senator and The Mermaid. The olio includes the Johnson Musical Trio, Neille Seymour, and St. John and Lyton.

DEWEY.—The Bon Ton Burlesquers are the attraction. The company includes Dolan and Lenhart, Byron and Langdon, the Pantzer Brothers, Morrison and Markey, Mitchell and Love, Edna Bassett Marshall, and a chorus of twenty. The burlesques are *A Parisian Night* and *A Devil of a Time*.

LAST WEEK'S BILLS.

PALACE.—Edward Harrigan moved from Proctor's Twenty-third Street Theatre to this up-town home of vaudeville, and enjoyed even a greater measure of success than he did the week before. There is not the slightest doubt that, as far as New York is concerned, at least, Harrigan is the best drawing card in vaudeville. The audiences are not only larger when he is on the bill, but in glancing over them it may easily be seen that the majority of the people have come especially to see their old favorite. The receptions he receives at every performance prove the affection that playgoers of New York have for this gifted author-actor, who has done so much to chase dull care away from New York. His sketch, *Larry Logan*, made a big hit, and the

sists in putting several tables on top of one another and turning somersaults from the topmost one to the stage. Two men took turns in doing this, and the third member of the troupe, a boy, went about the stage doing silly things which probably pass for great fun in Sweden and Bavaria. J. C. Bowker delivered an interesting lecture on Hawaii, which was illustrated by some excellent views of that picturesque country. Ladell and Francis, in a melange of acrobatics and dancing, made a decided hit. They seem to thoroughly enjoy their work, and their tricks are original and novel. Frank Leon, champion dancer of England, made his American debut and was well received. He is as good a dancer as has ever come over the seas and surprised the audience by his agility. Nelson and Milledge won many laughs with their new sketch. Others who did pleasing acts were Walter Stanton and Tina Corri, E. M. Hall, Earl and Wilson, Williams and Adams, and John Walsh. The biography and the stereopticon were on view as usual.

KOSTER AND BIAL'S.—The Two Escamillos, who were unable to make their American debut the week before, last with the other European attractions, owing to the fact that they had not gotten their sea-legs off, made a successful debut last week. They are acrobats and head-balancers, and they came here direct from Rothenberg, in Vienna, where they know a thing or two about acrobatic acts. The Escamillos are as good as anything in their line ever seen here, and their engagement will undoubtedly be pleasing both to them and to the management. Another special feature of the bill was the return of the Sisters Rappo, the lively Russian dancers who made such a hit on their first appearance here a few months ago. They danced as nimbly and gracefully as ever and were warmly applauded. Mons and Mile. Rolix made their first appearance at this house, and made a big hit with their extraordinary feats of strength and balancing. The Brothers Avolo, who know how to play the xylophone better than a great many other performers, were warmly welcomed on their reappearance after a long absence on the road. Henri French continued his successful engagement, doing marvelous tricks on his wheels and many odd juggling feats. The dashing little Hengler Sisters captivated every one by their pretty songs and dances. Clara Lardinois introduced some new selections from her extensive repertoire and scored her usual big hit. O'Brien and Havel more than held their own with the big foreign attractions. O'Brien is as nimble as a cat and his partner dances gracefully. They received the welcome and applause given only to prime favorites. The Hegemanns' marvelous aerial feats, the antics of Batty's bears, the novel specialty of Mile. Irene and her trained dog "Zaza," the bag-punching of Dave Meier, the acrobatic work of Shell Hajdi Taha's Arabs, and the singing of Frederick Clarence's Bootblack Quintette were the other features of a first-class programme. The orchestra, under Richard Stahl's direction, rendered several pleasing selections.

TONY PASTOR'S.—Beatrice Moreland was the star of the bill last week and she received a warm welcome from her legion of admirers. She had intended to present a sketch by George M. Cohan, called *The Giddy Mrs. Gordon*, but a trial of it out of town proved that it was unsuitable, and Miss Moreland fell back upon *A Game of Golf*, in which she has always been so successful, and, judging by the hearty laughter, no one regretted that the new sketch was not put on. Miss Moreland made as pretty a stage picture as ever in some stunning new gowns and played with her accustomed cleverness. She was assisted by Addison Pitt, a talented young actor, who had not been seen here before in vaudeville. He made a decidedly favorable impression in the part of Percy Golf and helped materially in the success achieved by the popular star. The Willett and Thorne Farceurs put on their new act, *At the Cafe*, which is a worthy successor to *An Uptown Flat*, although it is not quite as funny as the older piece. The story concerns a young man who is in love with a girl of whom his father disapproves. In order to gain his father's consent to his marriage he arranges a trap for the old man, in which a boisterous Irishwoman figures prominently. Hines and Remington got a hearty welcome and scored a decided hit in their sketch, *The Road Queen*, in which Miss Remington appears as the new woman tramp with very great success. There is enough new slang in this act to start a slang dictionary, and most of it is apt and catchy. The sketch is full of good points and the audience got its money's worth while this clever team was on. The Stewart Sisters made their reappearance and were accorded the "glad hand." They are immensely popular with Pastor's patrons and their decidedly original act scored one of the big hits of the bill. They snapped their gingery lines out in lively fashion and sang their songs as they alone can. Irene Mackay sang some songs very nicely. Her voice is not as full and rich as her sister Julie's, but she made a very favorable impression. The comedy sketch of Dean and Jose, the very pleasing juggling act of Albertus and Weston, the jokes and musical selections of J. H. W. Byrne, the sketches by Ryan and Ryan and Forrester and Floyd, the dancing and gags of Ford and Dot West, the specialty of Prince Muro, and last, but not least, the new parades of the one and only Tony Pastor were the other features of the bill.

HALEM MUSIC HALL.—Weber's Parisian Olympia, billed as the Olympia Company, did good business. The company is headed by Cushman and Holcombe and the Manhattan Comedy Four. A review of the performance was printed in THE MIRROR earlier in the season.

The Burlesque Houses.

SAM T. JACK'S.—The burlesque, first part and living pictures remained unchanged, while Maude McIntyre, Burke and Scott, and Sie Hassan Ben Ali's Arabs stayed in the olio. New numbers were a neat duet act by Barrington and Wilson, and a character sketch by Howard and Burdock. Business continued big.

MIXER'S BOWERY.—Miner and Van's Bohemian Burlesquers played their third week this season at this house to large audiences. The clever farce-comedy finish and the olio have been improved constantly, and all go with a rush. Van and Nobriga, Evans and Videocq, Saxon and Brooks, Fisher and Jansen, Myrtle Tressler, and Johnson, Davenport and Lorella—recently joined—all scored hits.

LONDON.—Fred Rider's New Night Owls flew back for a big week, with some added features. Opening with a fair comedy first-part, the olio showed Murphy and Nolan, Kelly and Adams, the Bernards, the Nevarros, Daily and Leonard, Charles Baron's sagacious trick animals, and Falk and Lillian. A lively burlesque closed the popular bill.

MIXER'S EIGHTH AVENUE.—Roher and Crane Brothers' company returned to town, playing their first week on the West Side to big business. In the bill were Ernest Roher, Alf Grant, Ely and Harvey, Bigger and Dreher, the De Veauxs, West and Williams, Maddox and Beach, and Corolo and Laurent.

F. V. DUNN'S.—A little more life was infused into the performance here last week, and the burlesques proved more enjoyable than they were at the opening. Dillon Brothers, Alice Gilmore, the Brothers Abacco, Charles A. Loder, Mignon Gilbert, and Belle Trixida introduced specialties.

FLO IRWIN'S PLANS.

Flo Irwin and Walter Hawley, who are presenting their sketch, *The Gay Miss Con*, at Hyde and Behman's Theatre in Brooklyn this week, will play dates until May, when they will sail for Europe for a three months' vacation. When they return they will tour the United States in *The Gay Miss Con*, which will be elaborated into a three-act farce. Mr. Hawley has just finished a new coot song, called "I Don't Want to Lose My Happy Home," which he hopes will be as big a hit as his "That Nigger Treated Me All Right."

THE SIDMAN'S NEW SKETCH.



MR. AND MRS. ARTHUR SIDMAN.

In *Back Home*, described on the programme as "a few restful moments," we have the newest offering of Mr. and Mrs. Arthur Sidman. It is a very quaint, quiet little affair, and depends upon its truthfulness of character drawing, rather than upon any dramatic action.

Mr. Sidman has accomplished the difficult feat of transplanting his well-known character of the unsophisticated old man into an entirely new sketch with success. He is seen as the same lank, philosophical, dry old Yankee of the earlier sketch, returned from a visit to the city and telling with zest of his adventures. Mrs. Sidman is the same pert maid, now on a visit "back home," passing the day with the Squire and his good wife.

A complete set of scenery, representing the interior of the "settin' room," is carried, together with all the accessories, making it from a scenic standpoint the most complete act on the vaudeville stage. Another noteworthy fact is that none of the hackneyed "props" of the rural drama are used, which in itself is quite an innovation.

As a picture of home life it is an admirable study. A peaceful moonlight night in Winter, the fire burning in the open grate; the old clock on the mantel ticking away the hours; now and then the sound of sleigh-bells as the neighbors drive by; nothing to mar the peace and quiet of the evening hour. As the curtain falls on the old man asleep by the grate, the glow from the fire illuminating his face and flickering across the old storm door, the audience is lulled into a state of quiet recollection, and an atmosphere of rest and homeliness seems to pervade the auditorium.

During the past four years Mr. and Mrs. Sidman have been popular with the patrons of the high-class vaudeville houses. Their old sketch, *A Bit of Real Life*, has made a hit wherever it has been played, and the character portrayal of Mr. Sidman has been accorded the warmest praise from the best critics in every city from Boston to San Francisco. Mrs. Sidman is a clever foil for her husband, and displays a genuine talent for light comedy in the new sketch, which is far ahead of the old one, and will surely add to the reputation and popularity of one of the cleverest comedy duos on the vaudeville stage. The new sketch was done for the first time in New York yesterday, at Tony Pastor's Theatre, and it made an unquestionable hit with two big audiences.

Mr. and Mrs. Sidman have signed for next season with Robert Fulgora, and will be the American stars with his new organization, The European-American Stars. Back Home pleased Mr. Fulgora so well that he engaged the Sidmans immediately after seeing it.

A HISTORICAL PAGE.

Pliny Rutledge sends THE MIRROR a page, cut out of a hotel register in a small Western town, dated Sept. 28, 1876, which contains the names of the principal members of the Sells Brothers Show, which was called at that time *The Great European Circus, Royal Aquarium, Egyptian Caravan and Museum*. The list of guests includes E. Sells and wife, A. Sells and wife, Willie Sells, Thorp and Allen, J. Annerly and wife, O. Bartine and wife, Livingston and Brother, Maguire and Goshow, Castle and Ewers, Miller and Baldwin, Professor Heck and Goetz, Kecker and Dally, Aiken and Zeget, Bann and Hoge, Heck and Dally, White and White, and Willis, Cobb and Codona.

Mr. Rutledge remarks that some of these are dead, some are alive, but forgotten, and others are alive and famous. In those days the Sells Circus was a wagon show, and established its reputation so that in time it became one of the biggest institutions of its kind in the country.

FAVOR PRAISES GRIEVES.

Comedian Edward M. Favor writes THE MIRROR as follows: "We wish to call your attention to the very kind action of Manager John Grieves, of the Bijou Theatre, Washington, D. C. On the day and night of the blizzard, Feb. 13, Mr. Grieves sent messengers to the performers, to tell them not to venture out in the storm, as there would be no performance that day or night. He did this despite the fact that enough people were turned away from the box-office to half fill the house. At the end of the week salaries were paid in full. We think this worthy of publication, and wish Manager Grieves all the prosperity he so richly deserves."

LANG WAS AT PROCTOR'S.

Edwin R. Lang has a habit, like a character made famous by Dickens, of "dropping into poetry." In his advertisement in last week's MIRROR he had an original bit of verse, which was intended to convey the information among other things that he was at Proctor's Theatre. The composer made it appear that Mr. Lang was at Pastor's, as the names look somewhat alike when written hastily. Mr. Lang filled his engagement at Proctor's, and, during the week, several Englishmen almost got heart-disease when he made his appearance in his Prince of Wales make up.

SMALL BLAZE AT THE PALACE.

While Favor and Sinclair were doing their specialty on Sunday afternoon at the Palace, one of them stepped on a parlor match, which set fire to a fringe on a chair close by. Mr. Favor with great promptness seized a tablecloth and smothered the blaze before it had a chance to gain any headway. It was all over almost before the audience knew what had happened, and the continuous performance went along in its usual way.

JOSIE SADLER ON BROADWAY.

Josie Sadler, who made a great hit in Brown's In Town in a German dialect part, has been engaged for the stock company at Weber and Fields' Music Hall, and will make her first appearance there in the near future.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

GIACINTA DELLA ROCCA

ENDORSED BY THE PRESS AS AN ARTIST.

By the Managers as The Queen of Violin Virtuosos.

ROCCA

EXTRACTS FROM CRITICISMS:

Giacinta Della Rocca, a delightful violinist, was enthusiastically received. She is a dream of Italian loveliness. —
Los Angeles Record.
 Her tones are round, free and true, and she plays with the confidence that is only born of genuine ability. —
Los Angeles Express.

Plays divinely. —*San Francisco Post.*
 She has a pleasing style and will be a leading feature this week. —*San Francisco Record.*
 The bright particular star of the world of melody, Giacinta Della Rocca, the violinist. A slip of a girl who puts her bow across the king of musical instruments and evokes from it the very soul of melody. The artist was given a hearty warming reception, and it was all deserved to the uttermost. —*Los Angeles Daily Times.*

CARRIE SANFORD

Assisted by DICK LYLE and FRANK CAMP.

In Her New Sensational Petite Farce

WHOSE HAT?

Tour Direction LYKENS-McGARVIE CO., Rooms 9 and 10, Mirror Building, 40th St. and Broadway, N. Y.

THE ORIGINAL DARTOS**Mlle. Aida and Mons. Darto.**

Managers will please take notice that above act is the original one which made such an emphatic hit for twelve weeks at Koster & Bial's.

Open Time, March 13 and on.

Permanent address, care GEORGE HEMPLE, 1358 Broadway, Room 6, New York.

A SUCCESSFUL HEADLINER,

GEO. W. MONROE

IN HIS NEW MONOLOGUE,

"MY AUNT BRIDGET."

Great Big Hit at Hyde and Behman's.

This week, Proctor's Theatre, Albany.

Continuously Engaged.

Now Booking for Season 1899-1900.

For Time and Terms Address R. GRAU, 66 W. 53d St., N. Y. City.

RETURN OF THE FAMOUS ORIGINATORS,
THE CELEBRATED**DEFOREESTS***Whirlwind Dancers.*Our Latest Successes, Creating a Furore Nightly
(Imitated by many, equaled by none).**"LA POUPEE" ELASTIQUE
AND
DANSE ET VALSE "SUPERB."**The most Novel, Picturesque and Sensational,
and the Handsomest Dressed Dancing Act Extant.

March 20, Keith's, N. Y. Have only a few weeks open.

Return about June 15 to London Palace Theatre, July 3.—12 weeks.



EDWIN R. LANG

Do you see the bum lamp
Of the poetical tramp?
A big hit at Proctor's last
week,
He jolies them all
With his unlimited gall,
At the Leland, Albany, this
week.

EDWIN R. LANG,
175 E. 109th St.,
N. Y. City.She
Sings
the
Old
Songs.**MAUD COURTNEY**

Success! Success! Success!

This week, G. O. H., Washington.

Exclusively controlled for bookings by R. GRAU, 66 W. 53d Street.

MISS NORTON

March 6, Haymarket; March 13, Chicago Opera House.

"This little lady is accomplished, and is as bright as a new dollar" —*Daily Picayune, New Orleans, La.***An Old Time Harrigan Hit**

THE FAMOUS IRISH COMEDIAN, MR.

EDWARD

HARRIGAN

In his great character delineation of the title role in his latest comedy hit,

LARRY LOGAN

CAST.

| | |
|----------------|----------------------|
| Larry Logan | EDWARD HARRIGAN |
| Dan Logan | James Cassidy |
| Warren Frisbee | George Merritt |
| Alvino | Dave Graham, Jr. |
| Mary Logan | Miss C. Blanche Rice |

This week, Keith's Union Square Theatre. First open date, APRIL 24. For time and terms address R. GRAU, 66 W. 53d St., N. Y. City.

Savoy Theatre, Lowell, Mass.FRANK H. WARREN, - - - - - Lessee.
FRANK G. MACK, - - - - - Manager.WANTED Week March 13 and later. **HEADLINERS** and **best** Specialties of all kinds suitable for refined lady audience. House first-class and under reliable management.

Reference, any Bank or Newspaper in Lowell.

Recognized Artists address as above.

CHARLES HORWITZ

OF HORWITZ & BOWERS.

Charles Horwitz is the author of the following one act comedies now being played with great success in the principal vaudeville theatres: "The Mystery of the Mortgage," for Henry Dixey; "Miss Ambition," for Miss Hilda Thomas; "A Royal Visitor," for Mr. and Mrs. Harry Bowers; "The Ideal Match," for Eliza and Boyer; "Nat M. Wills' Great Parodies," also Monologues, Sketches, etc., for Bernard Dally, Ray L. Royce, Harvey Sisters, Leontine and Co., Julia Ralph, Carr and Jordan, Hughes, and Hodder, and many others. For terms, etc., address CHARLES HORWITZ, care M. Witmark & Sons, Schiller Building, Chicago, Ill.

GEO. YOEMANAT LIBERTY for Balance of the Season
THE REFINED GERMAN COMEDIAN.

From twelve to eighteen minutes of good conversation, all home made. I know it's good, I make it myself, and the audience laughs. Managers Farce-Comedy, Burlesque, or Vaudeville, address All New York Agents, or care Academy of Music, Washington, D. C., week March 6.

BERT HOWARD and LEONA BLAND

"THE RUBE AND THE KID."

Hit of the bill, Keith's, Boston, last week.

Proctor's 8th St. Theatre, week of March 6.

MARCH 13, 20, APRIL 3 AND 10 OPEN.

A CHAT WITH MINNIE PALMER.



Minnie Palmer landed in New York on Wednesday evening at early candle light, and before 10 o'clock on Thursday morning she was at the office of her managers, Lykens and McGarvie, arranging business details and greeting several of her old friends who were present. She was dressed in a fawn colored street gown, with a very becoming feathered something about her shoulders, and wore a cluster of fragrant violets that gave the contrasting note in the color harmony. Altogether Miss Palmer looked an brilliant and handsome as the most joyous morning of Spring. She appeared to be the same captivating person who years ago delighted the theatre public here with dainty performances in *My Sweetheart*, and although she addressed the reporter as "Mr. Interview Friend," the smile that accompanied her welcoming handshake caused him to feel, decidedly, that he was glad to be alive.

"Yes, I had a delightful trip over," said Miss Palmer, in response to the first question, "and, of course, I am happy to see New York again, even though the dear old place is dripping wet. This is my first visit, you know, since 1896."

"What have you been doing meanwhile?" asked THE MINNIE man.

"Working," responded Miss Palmer, "which in our profession means playing. I have just finished a starring tour of the English provinces in a comedy-drama called *The Showman's Sweetheart*. Before that I appeared in the pantomime *Bluebeard* at the Grand Theatre, Leeds, playing *Fatima*, the star part. And the rest of the time I have been starring with my own company in *The Schoolgirl*."

"Will you tell me about your first appearance and your earliest successes—in fact, your whole career?"

"Oh, that is an old story," laughed the actress. "But I will give you my biography in miniature. If you really demand it. Yes? Well, I was born in Philadelphia, made my debut when quite a little girl at Ford's Opera House, Baltimore, as *Titania* in *Midsummer Night's Dream*, then played ingenue parts at *Abbey's Theatre*, in this city, for a year. Immediately after that I became a star, and toured all over the country in the production known as Minnie Palmer's Boarding School. Then came *My Sweetheart*, in which I appeared for nine years. During that time I played in the United States for several seasons, and then went to Australia and England. And that, with what I told you before, completes my story."

"Now for the future?"

"Ah, that is better," said Miss Palmer with brightening eyes. "Nothing one has done is ever quite so interesting as what one is about to do. I am going into vaudeville. If vaudeville likes me I shall certainly like vaudeville very much indeed. That is the feeling that all professionals have, I think. We are always happy in success. The words are synonymous."

"Then you are happy everywhere and always," said the reporter.

Miss Palmer smiled and continued: "I have brought over two little plays, with a full equipment of scenery, for my engagement here, and I have great faith in both of them. One is called *Rose Pompon* and the other *An Engagement*. In each of them there are four characters, and each requires about twenty-five minutes for presentation.

"One of them, *Rose Pompon*, is a very dramatic little thing—full of life and color and dash. There is enough plot and action in it to make a three-act play if it was properly diluted. But it is far better in its present form, in which every second counts. The scene is laid in France at the time of the Franco-Prussian war. *Rose Pompon* is a celebrated stage beauty of Paris, with a scandal or two behind her. She loves a young lieutenant in the army, who has been condemned to death for having fought a duel—on her account—with a brother officer. *Rose Pompon* hears of the sentence and goes to see the commanding general, disguised as a Sister of Charity, to plead for her lover's life. Her words are of no avail. She then appears in her stage costume, and the general, who does not recognize her as his former visitor, is captivated by her charms. The drums are heard in the distance rolling out the dead march, while the general is begging her for a kiss. She gives him one in exchange for the lieutenant's reprieve, and the curtain falls. That is a very brief and crude description of the charming little play, but I think you can see the chances for strong situations in it, and appreciate the artistic light and shade possible in the role of *Rose Pompon*. Of the other miniature drama I will only say that it is of a totally different character."

"And how long will your season on this side be?" inquired the MINNIE man.

"I cannot say definitely. You know I am under contract with the Lykens-McGarvie company for quite a period. I may remain for some time after that if the people like my productions and my work in them."

"In that case," said the reporter, "you will no doubt remain here for several years to come."

"Oh, no, I cannot do that," laughed Miss Palmer. "I have an important engagement in London that will demand my presence there by next Christmas at the latest."

THE CORYPHEES' BALL.

The Coryphees' Costume Carnival and Ball will take place this (Tuesday) evening at the Lexington Avenue Opera House, under the management of H. Fletcher Rivers. The affair is given by and under the direction of the coryphees of this city, and over 500 of them are expected to take part.

MORE DEBUTANTES.

The Lykens-McGarvie company secured several new stars for vaudeville last week. Beryl Hope is one of them. She will appear in a sketch called *A Bird and a Bottle*. Dorothy Morton, Hubert Wilkie, and another well-known singer

will also shortly make the plunge as a trio, under the direction of this firm.

BEAUMONTS AND ANGELES QUIT.

That usually happy family, the stock company of Weber and Fields' Broadway Music Hall, had a little mix-up last week, and the result is that four members of it, after next Saturday night, will not smile upon the front-row-folks or delight the frequenters of the gallery, as they trip the light fantastic toe upon the boards of the popular music hall. The unhappy quartette is made up of the Angeles Sisters and the Beaumont Sisters.

The cause of the trouble was a little song which the Angeles Sisters sang in front of a drop between the first and second scenes of the burlesque on *Catherine*. The song never got much applause, and the Angeles Sisters were tired of trying to make a hit with it, and, as the management insisted upon their singing it, they decided that they would be happier elsewhere, so they resigned. The Beaumont Sisters were then required to take up the Angeles' burden, and, as they did not feel like doing it, the only alternative was a breaking of the family tie which had bound them to this happy little home for nearly three years.

It is a very sad affair all around, but discipline comes before hearts, and managers' orders must be obeyed. The Beaumonts will seek to heal their wounded hearts by beginning an engagement at Koster and Bial's on Monday next, but the Angeles Sisters have not decided just what they will do.

JOSEPH HART'S ROSEBUDS.

Joseph Hart, who, with his vaudeville company, was playing a return engagement at Waldmann's, in Newark, last week, ran into New York for a day to see some friends and attend to some business. "I am happy to say," he said to a MIRROR man, "that our season has been remarkably successful. The week of Feb. 20, at Shea's, in Buffalo, we played a return engagement and broke our own and all the other records of the house. They had to put chairs in the aisles every night to accommodate those who came a little late, and the good feeling and enthusiasm were very gratifying. We close our season at Hyde and Behman's in a couple of weeks. Myself and my wife begin an eight weeks' tour of the Keith circuit on Easter Monday, and later play the Proctor circuit. In June we will sail for Europe, combining business with pleasure, as I have to secure a couple of new acts for the company for next season and my wife has to get some new dresses and things. By the way, I intend to add the Three Rosebuds to the Hart company next season. You know I own the title and intend to hang on to it, as it is a valuable trade-mark. I am arranging an entirely new act for the three girls which I hope will prove pleasing. I have also written a new act for myself and wife, but will not put it on until the opening of next season."

HOUSE BILLS ARE POPULAR.

Mason Mitchell and Bessie Bonehill are the headliners this week at the opening of the new Mirror Theatre, in Des Moines, Iowa. An entire company of well-known stars was sent to this house by Robert Grau, no expense being spared by Manager Connolly. After the opening week a petite opera company, and two or three vaudeville stars will afford amusement. Last week Bessie Bonehill was the star of the house bill at the Toronto Opera House, and the receipts were so large that Manager Sparrow authorized Robert Grau to book two house bills for the Academy in Montreal March 13 and 20. Mr. Grau has also arranged a house bill in Wilmington, Del., for March 20, at the Academy, at which Pauline Hall is the star, and another at the Howard Auditorium, Baltimore, with the same prima donna as headliner. These house bills, when they are a success, often cause new houses to be added to the vaudeville list.

PAPINTA'S BIG DAY.

Unusual honor was accorded Papinta during a three weeks' engagement just closed at the Los Angeles Orpheum. A special Thursday matinee, the first ever given in the city, was set apart for her admirers, the day being called "Papinta Day" in her honor. A unique feature of the occasion was a reception held on the stage by the dancer after the performance. Two thousand women flocked back upon the stage and shook hands with Papinta. Nothing similar to this feature, devised and successfully carried out by Manager Myers, was ever attempted before in Los Angeles. The children of the local Orphans' Home were invited to the performance and attended in a body. Two thousand five hundred beautiful souvenirs of Papinta were distributed.

A BIG BENEFIT.

The friends of Max Weber and Robert Stone, both of whom are attached to the forces of Weber and Fields, will give them a testimonial at Terre Garden on Sunday evening next, March 12. Among the artists who will appear are Weber and Fields, Cissie Loftus, Peter F. Dailey, Sam Bernard, Ross and Fenton, Dave Warfield, John T. Kelly, Maggie Cline, Lottie Gilson, McAvoy and May, York and Adams, Ethel Levy, the Angeles Sisters, the Beaumont Sisters, Meyer Cohen and Valmore. Lee Harrison will direct the stage.

ACCIDENT TO LILLIAN BURKHART.

Lillian Burkhardt, the popular comedienne, had a narrow escape from a horrible death by fire in her room at the Millard Hotel in Omaha on Feb. 28. She was cleaning a pair of gloves with gasoline, and stepped too near a grate fire, when the fumes of the gasoline caused a blaze which enveloped the comedienne in flames. Her screams brought the proprietor of the hotel to the scene, and his prompt action in extinguishing the flames saved the actress' life. As it was, her arms and head were severely scorched.

MRS. MARLIN'S SKETCHES.

Jane Marlin, correspondent of THE MIRROR at New Haven, has sold to Fred Hallen and Mollie Fuller a sketch, entitled *Only a Hairpin*. This is the second sketch that Mrs. Marlin has placed within a week, the other, *The Chiroptologist*, having been purchased by Beatrice Moreland. Stories from Mrs. Marlin appear in the current issues of *Every Month* and the *New Illustrated Monthly*.

A CLEVER COMEDY DUO.

Eva Williams and Jack Tucker have returned to vaudeville and are once more delighting their admirers with their original work in the sketch, *Skinny's Finish*. Miss Williams enacts a wifely who talks and acts as if she had just stepped in from the East Side, and her portrayal is artistic in the extreme. Mr. Tucker is equally clever, and their combined efforts result in an act that is pleasing as anything now in vaudeville.

DREW AND CAMPBELL'S COMPANY.

Drew and Campbell, managers of the Star Theatre, Cleveland, O., will send out a road company the season after next, opening at their own theatre on Sept. 17, 1900. The managers will secure nine big acts, and expect to have a company second to none. The work of booking a route has been going on for some time past.

VAUDEVILLE JOTTINGS.

Lillian Burkhardt has been making a big hit in the West in her fairy play, *The Lady of the Howl Tree*. A dazzling new costume, by Dazian, and a large drop, by Unitt, showing a snow storm, are new accessories which have helped materially to the success of the pretty play.

Jess Dandy has had a slight touch of the grip for several weeks past, but in spite of the work-

ing of the influenza microbes he has managed to keep on singing his parodies. He is booked until the Summer in the best houses.

Clivette has opened the eyes of the European performers by his bold and expensive methods of advertising, both by circulars and in the columns of the dramatic papers. He seems to have made a hit with his audiences, and will probably not return to America for some time.

Barney Gerard is making arrangements with a well-known vaudeville team for a trial production of his sketch, *A Grand Mistake*. If it is a success he will have it translated into French and played in Paris. Mr. Gerard is also busy on a new burlesque for next season, called *A Trip Around New York*.

Little May Hoey has closed a very successful eight weeks' engagement over the New England circuit, including a return date at the Howard Athenaeum in Boston. She is booked to open at the Palace in New York on March 13, with other good engagements to follow.

Frey and Fields made a big hit at Smith's Auditorium, Bridgeport, week of Feb. 20, and were immediately booked for a return date. They are at the Bijou, Richmond, this week.

The mother of Fred Heath, of Excelsia and Heath, died on Feb. 26, at the age of eighty-nine. The remains were taken to Pittsburgh for interment.

Florrie West opened her engagement at the Grand Opera House, Melbourne, Australia, on Jan. 9.

Josephine Hall returned to New York last week from Havana, which city she visited with the American Vaudeville Excursion, intending to make a tour of the island. Miss Hall did not appear with the co., which opened its season at the Tacon Theatre, under the direction of Dr. Emil Stoessel.

Genaro and Bailey continue to make a hit with the Rays in *A Hot Old Time*. They will return to vaudeville in the Spring, when they will introduce several novelties into their act.

James Morton issued another of his little advertising dodgers last week, which is better than anything in the same line this versatile comedian has ever produced.

The many friends of Paul Dresser, the author of "The Wabash" and other songs, will be sorry to hear that he is laid up with rheumatism.

Some enterprising forger amused himself last week by circulating a number of passes for Koster and Bla's. A detective is trying to find the address of the practical joker who is amusing himself in this reprehensible manner.

Lillian Green is doing a single turn at Poll's, in New Haven, this week.

Orchestra Leader Louis Reinhart, of the Bon Ton Theatre, Jersey City, devotes his spare time during the performances to designing new hangars for traveling cos. The walls of the music room in the theatre are decorated with specimens of his handiwork, and all performers and visitors must see them before leaving the stage.

The Asbeys, statue posers, will go to Europe next Fall, to remain till 1901. They are rehearsing a new comedy boxing act which they will produce shortly.

Jules and Ella Garrison continue to meet with great success in England. Their new travesties on *The Sign of the Cross* and *The Greek Slave* have scored hits. During their stay in Aberdeen Princess Henry of Battenberg visited the city. They decorated their windows with an American flag and were rewarded with a bow from the Princess.

Harry C. Stanley and Adelie Jackson are at Shea's, Buffalo, this week. On March 20 they begin a return engagement over the Kohl-Castle circuit in Chicago.

Dotty Brandon, who attempted suicide on Feb. 22, is recovering from the effects of poison. Her part in the sketch, *The Soldier's Revenge*, with Mortimer Kaphan is being played by Helen Riese. Miss Brandon reappeared at Lion Palace, this city, March 9.

Pauline Moran, "the ginger girl," replaces Gladys Van, who has closed with the Bowery Burlesques.

Bertha Welby, supported by Grace and Baby Welby and a strong co., made a decided hit in their sketch, *A Little Brick*, at both Springfield and Worcester. Their act went with continuous laughter and applause, and double recalls were frequent.

James R. Adams and his pantomime co. have been specially engaged as a feature at the Standard Theatre, Philadelphia, Pa., for two weeks beginning April 3. Adams seems to have firmly established himself as a Philadelphia favorite. He plays the Auditorium, Norfolk, Va., weeks of March 20 and 27.

Vassar and Dalton have received word that the Hebrew sketch written and staged by them for *Golden and Ross*, and entitled *A Kosher Courtship*, is an undoubted success out West. They have signed to open on the Hopkins circuit in May.

Montague and West, the popular musical team, are making a big hit with *Joe Ott's Looking for Trouble* co. They are now traveling through the South.

Hilda Thomas and Frank Barry have just finished a long and successful tour of the Castle-Hopkins circuit. They have been playing continuously since Aug. 29. They sailed from New Orleans for New York on March 1, and will open here at the Palace on March 13. On their way from New Orleans they will stop over at Havana for a couple of days and will see all the sights of the Cuban capital.

The Gypsy Quintette made a great hit last week at the Bijou in Washington. This week they are playing a return date at Keith's Philadelphia house, after which they leave for San Francisco, where they begin a tour of the Orpheum circuit on March 20.

Nini Diva's engagement at F. V. Dunn's music hall, which was to have begun last week, had to be postponed on account of a row in which she and her husband and Jeanette Elliott were involved and which was settled by the police.

Josephine Gassman has signed with Robert Fulgora for next season. She will introduce several new comic songs.

Manager Frank Drew, of the Star Theatre, Cleveland, O., has returned home after a brief visit to New York.

A summer theatre will be opened at Shreveport, La., on May 15, under the management of Sol Davis. High class vaudeville will be the attraction.

The present tour of Williams and Walker's co., under the direction of Hurtig and Seaman, is a great success, financially and artistically. The press notices of the co. have been exceptionally good everywhere.

Gene Hill's Tammany Tigers co., under the management of C. W. Williams, is still in the West and playing to big business everywhere. The roster remains the same as at the opening of the season. Harry Egerton is in advance, and doing effective work. The members of the co. are all looking forward to the time when they will be on their way back to New York, and saving up ducats for the summer vacation.

Ollie Young, the club expert, is meeting with more than ordinary success in his Western engagements. Immediately after his opening on the Castle-Hopkins circuit, his engagement was extended three weeks.

Weber's Dainty Duchess co. played to over 11,000 people in five performances (Feb. 28-March 1) at Smith's Auditorium, Bridgeport, Conn.

Sydney Grant and Miss Norton opened on Feb. 27 at the Olympic, Chicago. It was their third engagement at these houses since July, and they repeated the great success scored by them at

A CLEVER COMEDIAN AND AUTHOR. [3]



JOHN C. FOX.

For ten years the well-known firm of Conroy and Fox was one of the most popular teams in America. Their original acts and quaint methods at once placed them in the front rank as leaders of vaudeville. John C. Fox worked hard for the success of the team. He was the author of every successful production they ever made. Some of his bright sketches were *After the Opera*, *A Christmas Day*, *After the Parade*, *Hot Tamales*, and *O'Flaherty's Vacation*, both three-act comedies. He also wrote several popular songs, including "Oh, Mrs. O'Flaherty," "When McFadden Got His Pay," "Can't Lose Me, Charlie," and a lot of others.

Mr. Fox is considered not only a clever comedian, but an excellent actor of straight parts, as his early schooling was received on

VAUDEVILLE.

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THE SUCCESS OF TWO CONTINENTS!

MINNIE * PALMER

DIRECT FROM HER EUROPEAN TRIUMPHS.

The World's Famous Comedienne's Debut in Vaudeville, in Her Latest Creation,

ROSE POMPON.

American Tour.

Sole Direction LYKENS-McGARVIE CO., Mirror Bldg., 40th St & Broadway, N. Y.

VERA DE NOIE

AUTHORESS OF THE ORIGINAL SKETCH

A Bachelor's Supper,

IN WHICH SHE WILL APPEAR AT AN EARLY DATE.

COMBAT: THE FAD OF THE HOUR!!

Direction of LYKENS-McGARVIE CO., Mirror Bldg., 40th and Broadway.

ANNA STANNARD

AND COMPANY.

THE LATEST
VAUDEVILLE SENSATION,

YOUNG MRS. BROWN

Tour Direction LYKENS-McGARVIE CO., Mirror Building, 40th St. and Broadway.

A BIG LAUGHING HIT! WHO? WHY
THE JAMES R. ADAMS PANTOMIME CO.

With the world's renowned clown.

JAS. R. ADAMS.

Four weeks in succession in Phila., Pa. The audience screamed and roared at the Pantomimical Skit.
JACK AND JILL; OR, OVER THE GARDEN WALL.
Engaged by Mgr. A. G. Williams for the Standard Theatre, Phila., as a Special Feature, to please or no pay. Act runs 20 to 30 minutes.
Monday, April 3d. First open time, April 10th. Guaranteed to please or no pay. Act runs 20 to 30 minutes.

JAS. R. ADAMS, The Clown, en route, or N. Y. Agents.

AUDITORIUM THEATRE, - NORFOLK, VA.

Third Month and Continued Success.

Playing to packed houses every night. The first and only high-class Vaudeville Theatre in the South to introduce Smoking Concerts.

JAMES M. BARTON, Proprietor.
WILEY HAMILTON, Manager.

For dates address as above, or W. J. PLIMMER, 146 E. 14th St., N. Y. City.

THE SISTERS HAWTHORNE

LILLIAN and LOLA.

Specially engaged for the Xmas Pantomime.

EMPIRE THEATRE, EDINBURGH, SCOTLAND.

All communications to this office.

Annual American Tour Begins in April.

JOSEPHINE SABEL

Castle Circuit, Feb. 13 to March 4.

WINTERGARTEN, BERLIN, GERMANY, APRIL 1, INDEFINITE.

Address all communications to

DAVID SABEL.

HARRIGAN

The Original Tramp Juggler.

Orpheum Circuit.

Address Agents.

JOSEPH HART and CARRIE DE-MAR

Heading the

JOSEPH HART STAR VAUDEVILLE CO.

En route. Direction WEBER & FIELDS.

LILLIAN GREEN and FRIEND
IN WILLIAM MRS. BRUNO'S BURGLAR.
Permanent address, 207 W. 43d St., N. Y. City.

WILLARD SIMMS

BOSTON JOURNAL SAYS:

The most pleasing number on the Keith programme this week is that which is given by Willard Simms, a talented mimic and impersonator. Mr. Simms has selected for his subjects the characters of Chorus Girls, Concert Hall Singers and the like, which he burlesques in an amusing manner and to the evident delight of the audiences.

INVITES OFFERS.

Exclusive Agent, JOS. P. VION, 42 West 30th St., N. Y. City.

FRED NIBLO
MONOLOGUE COMEDIAN.

You all know who ALAN DALE is. Well, he visited Proctor's Theatre in New York on Feb. 21 for the purpose of criticizing two big stars. After devoting some space to them, he went on to say: "You see, a sense of duty has compelled me to devote myself to Mr. Proctor's fat-typed attractions. I suppose that they are his most expensive items, and that means much. Still I'll admit that the feature of the programme that pleased me most was neither — nor —. It was Fred Niblo, a monologue artist. Mr. Niblo rattled off a long tissue of pert, amusing, disconnected remarks in a wonderful way, and managed to put himself upon the best of terms with the audience. It was not the substance of his monologue that was so pleasant, but the way in which that monologue was unwound."

Same Old Story---Great Success in 'Frisco.

MR. CHAS. J. STINE

AND

MISS OLLIE EVANS

"Miss Ollie Evans and Charles J. Stine kept the audience laughing as long as they would consent to occupy the stage at the Orpheum last night. Their lively sketch, The Frisky Doctor, has enough snap in it for a five-act drama, and the way in which some serious actors and actresses are 'taken off' is entirely up to date."—S. F. Examiner, Feb. 7, 1899.

"Stine and Evans are clever in their farce, A Frisky Doctor, and their burlesque on the drama is very funny."—S. F. Post, Feb. 7, 1899.

WHAT THE PRESS SAID:

"Stine and Evans, in a laughable sketch entitled A Frisky Doctor, are another new turn that scored well. The songs by Miss Evans were particularly well received."—S. F. Call, Feb. 7, 1899.

"Stine and Evans are quite good in an amusing farce entitled A Frisky Doctor, in which they score with a burlesque on the drama."—S. F. Chronicle, Feb. 7, 1899.

"A Frisky Doctor, at the Orpheum, is very frisky indeed, in the hands of Charles J. Stine and Ollie Evans. It is full of a certain kind of satire and mimicry, funny and cleverly done."—S. F. Bulletin, Feb. 7, 1899.

A FRISKY DOCTOR

Time All Filled Until May 8.

Vaudeville Headliners!

FLO IRWIN

AND

WALTER HAWLEY

In The Gay Miss Con.

AN UNBROKEN RECORD FOR

28 CONSECUTIVE WEEKS 28

This Week, HYDE & BEHMAN'S.

Next Week, Pleasure Palace.

March 27th, Grand Opera House, Boston.

April 10th, Leland, Albany, N. Y.

NOW BOOKING FOR

NEXT SEASON...

FOR TIME AND TERMS ADDRESS

ROBERT GRAU, 66 West 53d St., New York City.

MARGERIE MABELLE and HER PICKANINNIES

(Formerly with the Clemmence Trio).

(Formerly with Primrose & West).

A surprise in vaudeville—Look out for IT.

A NEW, NOVEL AND UP-TO-DATE ACT.

Handsome Wardrobe, The Latest Song Hits, New Dances and The Rag Time Cake Walk.

Managers address LOWELL MASON,

No. 114 West 34th Street, New York.

FOR SALE.

VAUDEVILLE FARCE FOR MALE STAR,

WITH FEMALE ASSISTANT.

TWO GOOD PARTS.

Recommended by Beatrice Moreland.

Correspondence Invited.

I. A., 760 South St., Roslindale, Mass.

A Nine Weeks' Successful Engagement

AT HOPKINS' ACADEMY OF MUSIC, N. O.

The California Soprano,

MABEL CASEDY

Assisted by the Minstrel Comedian.

HARRY J. ARMSTRONG

In their original one-act skit.

THE Prima-Donna

AND THE Sport

This act is fully protected by law.

Address WILSON & SMITH, 553 Broadway, N. Y., or Chicago Vaudeville Agency, Chicago, Ill.

VAUDEVILLE Songs taught for the Stage. Latest

Hits! Professional Teacher, 32 Eighth Ave., City.

EMMA MARGARET

KRAUSE & ROSA

And their Dutch Pickaninnes.—En route

L. M. MIRROR office.

I write SKETCHES for Vaudeville work.

Generally have one or two on hand.

L. M. MIRROR office.

mission, she entertained them with recitations, and was enthusiastically received. Mr. Ely is now out of danger.

Melytha Adams, of Weber's Parisian Widows, slipped on the ice at Paterson, N. J., the week before last, injuring her back, and was out of the cast at three performances. She is now recovering.

Maud Courtney was the star of the bill last week at Poll's in New Haven. She scored a big hit with the patrons of the house with her medley of old songs and a repertoire of new ones.

The jury in the case of Frederic Bock and Jessamine Rodgers against the Lyceum Theatre company, a corporation of Memphis, Tenn., and John D. Hopkins, of the Hopkins circuit of theatres, on March 1 returned a verdict, giving the plaintiffs damages in the sum of \$3,750. The case was tried in the First Circuit Court before Judge Estes, and lasted six days. G. T. Fitzgerald was the attorney for Bock and Rodgers.

J. Aldrich Liddy has been especially engaged for the Nugent Sunday night concert at the Star Theatre, on March 12. He will sing "College Chorus Forever," and other songs.

Leopold Fuenkenstein and A. Albrecht will have a testimonial on Monday, March 20, at the Central Opera House. The Booth Dramatic Society, of Brooklyn, will present Incog.

Billy McClain has retired from the stage temporarily, and is at his office in this city, where he would be pleased to see his friends.

May Bohee, and Reese Brothers and Douglass have joined Graham's Genuine Southern Specialty co.

O'Brien and Havel are a special attraction with the Bon Ton Burlesquers this week at the Dewey Theatre.

James Phelan Cuddy, the well-known and popular press agent, will be tendered a testimonial by his friends in the press and theatrical professions at Alvene's Grand Opera House Hall on Friday, March 31. It will be a genuine night in Bohemia. The entertainment will begin at midnight, and will be participated in by well-known stars. Mr. Cuddy has been very ill, but is now able to be around again.

Amy Lee has in preparation a new sketch, by Edward Gervase, entitled "H'Ambitious H'Arrabella," which she will use in conjunction with Mistress and Mald.

Billy Van has been engaged to close the olio with Fulgora's European and American Stars next season. He writes that he is doing better both artistically and financially than he has ever done in his best minstrel days, which cover a period of seventeen years. He has just closed six weeks in Chicago.

Blockson and Burns and Annie Hart are making big hits in Chicago.

Frederick Clarence's Bootblack Quintette is in the fourth week of a return engagement at Kotter and Bial's. The week of April 2 they play the Grand Opera House, Washington, D. C. Mr. Clarence is negotiating a European engagement for them.

Conroy and McFarland are in Chicago this week and will be in Newark next week.

Fred J. Huber writes that the Vanity Fair company is through with the West for this season. The company has been out West twice and has been splendidly received everywhere. Everybody with the company is well, except Margie Tebeau (Mrs. Huber), who is very ill at her home in Toledo.

VAUDEVILLE PERFORMERS' DATES.

Adams, Jas. R. and Co.—Norfolk, Va., 20-Apr. 1.
Alfarabi, Sadi—K. and B.'s, N. Y., 6-11.
Adams, Geo. H.—Cook O. H., Rochester, 6-11.
Adams Sisters—Cook O. H., Rochester, 6-11.
Ashley, The—Orpheum, Omaha, 13-18.
Austin, H. and B.'s—Brooklyn, 6-11.
Ainslee, Albany, N. Y., 6-8, Troy, 9-11, New Haven, 13-15, Lowell, 16-18.
Avilo Brothers—Auditorium, Phila., 6-11.
Albertus and Bertram—Folies Bergere, Paris, France, March and April.
Andrews, Pearl—Proctor's, N. Y., 6-11.
Burkhardt, Lillian—Omaha 6-11.
Brown, Harrison and Brown—Columbia, St. Louis, 6-11.
Bryant and Saville—Columbia, St. Louis, 13-18.
Boyle, E. I.—Orpheum, Kansas City, 6-11, Columbia, St. Louis, 13-18.
Batty, Professor—Auditorium, Phila., 6-11.
Bogert and O'Brien—Keith's, N. Y., 6-11, Keith's, Phila., 13-18.
Burgess, Neil—Keith's, Boston, Feb. 27-11.
Belmont and Clayton—Pastor's, N. Y., 6-11.
Bingham, Kitty—Harlem Music Hall 6-11.
Bicknell—Palace, N. Y., 6-11.
Baron, Professor—Proctor's, N. Y., 6-11.
Brannan and Collins—Proctor's, N. Y., 6-11.
Burton, Ray—Proctor's, N. Y., 6-11.
Baldwin and Daly—New Gilmore, Springfield, 6-11.
Bunnell, Joe—New Gilmore, Springfield, 6-11.
Bartel and Morris—Keith's, Phila., 6-11.
Barrett and Learned—Keith's, Phila., 6-11.
Corinne—Bridgeport, 6-11.
Clivette—Royal Theatre, Birmingham, England—indefinite.
Caron and Herbert—Hopkins', New Orleans, 6-18.
Olympic, Chicago, 19-25.
Corri, Tina—Keith's, Phila., 6-11.
Carus, Emma—Pastor's, N. Y., 6-11.
Courtney, Mand—G. O. H., Wash'n, 6-11.
Coakley and Husted—Keith's, Phila., 6-11.
Carroll, Johnnie—Keith's, Boston, 6-11.
Cross and Holden—Keith's, Boston, 6-11.
Cook, May—Keith's, Boston, 6-11.
Cohane, Four—Gaiety, Brooklyn, 6-11.
Couthouli, Jessie—Leland, Albany, 6-11.
Dawson and Booth—Pastor's, N. Y., 6-11.
Drexel Trio—Proctor's, N. Y., 6-11.
Dillon and Limber—New Gilmore, Springfield, 6-11.
Dillon, The—New Gilmore, Springfield, 6-11.
Duffy, Sawtelle and Duffy—Cook O. H., Rochester, 6-11.
Doerge, Alma—Cook O. H., Rochester, 6-11.
Daly and Devere—Keith's, Phila., 6-11.
Deets and Don—Shea's, Buffalo, 6-11.
Dressler, Marie—H. and B.'s, Brooklyn, 6-11.
Davis, Geo. C.—Palace, N. Y., 6-11.
Delmore and Lee—Bijou, Wash'n, D. C., 6-11.
Dandy, Jess—Howard, Boston, 6-11, Harlem Music Hall 13-18.
Darrow, Mr. and Mrs.—Norfolk, Va., 6-18.
Emeralda—Harlem Music Hall 6-11.
Everett Trio—New Gilmore, Springfield, 6-11.
Elinor Sisters—Gaiety, Brooklyn, 6-11.
Emmonds, Emerson and Emmonds—Gaiety, Brooklyn, 6-11.
Ellsworth and Burt—Novelty, Brooklyn, 6-11.
Erman—Pastor's, N. Y., 13-18.
Earl and Wilson—Cook O. H., Rochester, 6-11.
Evans, Geo.—Keith's, Boston, 6-11.
Eunett, Gracie—Orpheum, Kansas City, 6-11, Columbia, St. Louis, 13-18.
Eldridge, Press—Cook O. H., Rochester, 6-11.
Escamillio, The—K. and B.'s, N. Y., Feb. 29-11.
Frencelli and Lewis—Columbia, St. Louis, 13-18, Kansas City, 20-25.
Favor and Sinclair—Keith's, Phila., 6-11.
Falk and Semson—Columbia, St. Louis, Mo., 6-11.
Orpheum, Omaha, 13-18.
French, Henri—K. and B.'s, N. Y., Feb. 20-11.
Felix and Barry—Bijou, Minneapolis, 6-11, G. O. H., St. Paul, Minn., 13-18.
Fredericks, Three—Proctor's, N. Y., 6-11.
Filsen and Errol—Harlem Music Hall 6-11.
Fields and Ward—Novelty, Brooklyn, 6-11.
Farron, T. J.—G. O. H., Wash'n, D. C., 6-11, Leland, Albany, 13-18.
Fields, The—Pastor's, N. Y., 6-11.
Frederick, Clarence's, Bootblack Quintette—K. and B.'s, N. Y., 6-11.
Fish and Quig—Bon Ton, Jersey City, N. J., 6-11.
Fox and Foxxie—Palace, N. Y., 6-11.
Franklin Irene—Palace, N. Y., 6-11.
Gorman and West—Pastor's, N. Y., 6-11.
Garrison and Monte Elmo—Pastor's, N. Y., 6-11.
Garrisons, The—England—indefinite.
Green, Lillian—Poll's, New Haven, 6-11.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The Lenten season has affected the business very little and the houses are playing to the usual splendid business. Bob Fitzsimmons' co. at the Great Northern is attracting much attention. Drawee, McWatters and Tyson, Conroy and McFarland, Folly Trio, Theo, Carpon and White, Williams, Fenton and Whitman are in the co.

The Chicago Opera House has Kara, the Naws, Josephine Gassman, Polk and Collins, Ford and Francis, Foy and Clark, Nestor and Bennett, Cloud and Kershaw, Nellie Kaye, Lou Wells, Clayton and Clarke, and many others.

Jay Rial at the Haymarket offers one of the biggest sensations that has been seen so far this season in Chung Sing Foo, a Chinese magician, who is an astonishing character. He is accompanied by a troupe of jugglers and acrobats. I understand he has played in the East yet, but when he does he will surely give the Eastern managers something to talk about. Annie Hart, Blockton and Burns, Grant and Norton, Maude McIntyre, Mary Lane, the Passports, Lorenz, Schaefer and Reed, and Richmond and Dean are also in the bill.

Hyde's Comedians are at the Olympic. Helen Morris, McIntyre and Heth, Hayes and Lytton, Charles R. Sweet, Caulfield and Carlton, A. D. Robbins, Adams, Casey and Howard, and the Century Quartette make up the co.

There is the usual generous array at Hopkins', headed by Watson, Hutchings and Edwards, Lew Hawkins, Almont and Dumont, and Johnny Williams. Fernley is the drama.

Misco's City Sports at Sam T. Jack's are turning people away and the Drexel's bill contains several good acts.

Items: Among the big hits on the Kohl and Castie circuit are Josephine Gassman with her two pick-

Gardner, Professor—Proctor's, N. Y., 6-11.
Grapewin and Chance—New Gilmore, Springfield, 6-11.
Gypsy Quintette—Keith's, Phila., 6-11.
Golden, Geo. Fuller—Shea's, Buffalo, 6-11.
Grauer and Graff—Harlem Music Hall 6-11, Keith's, N. Y., 13-18.
Gibson, Lottie—Shea's, Buffalo, 6-11.
Gissman, Josephine—Chicago O. H., 6-12, Cleveland, 6-13-18.
Glenroy, James R.—Proctor's, N. Y., 6-11.
Gehrue, Mayme—G. O. H., Wash'n, 6-11.
Gilliland—Pastor's, N. Y., 6-11.
Howe and Edwards—England—indefinite.
Hall, E. M.—Keith's, Phila., 6-11, Keith's, Boston, 13-18.

Hawley, Walter—Proctor's, N. Y., 6-11.
Howard and Bland—Proctor's, N. Y., 6-11.
Hengler Sisters—K. and B.'s, N. Y., Feb. 20-11.
Hegelmanns—The Auditorium, Phila., 6-11.
Henning Trio—Columbian Sisterly, W. Va., 6-11.
Hunting Trio—Keith's, N. Y., 6-11.
Harrigan, Edward—Keith's, N. Y., 6-11.
Heath, Marie—Lyceum, Memphis, 6-11, Hopkins', New Orleans, 12-17.
Hart Brothers—Proctor's, N. Y., 6-11.
Halliday and Ward—Keith's, N. Y., 6-11, Harlem Music Hall 13-18.
Hall and Staley, Pastor's, N. Y., 6-11.
Haynes, Gertrude—H. and B.'s, Brooklyn, 6-11, G. O. H., Wash'n, 13-18.
Hedrix and Prescott—New Gilmore, Springfield, 6-11.
Hallen and Fuller—Keith's, Boston, 6-11.
Harvey Sisters—Shea's, Buffalo, 6-11.
Irwin, Flo—Proctor's, N. Y., 6-11.
Irene, Mile—Auditorium, Phila., 6-11.
Johnson and Dean—Cook O. H., Rochester, 6-11.
Jones and Sutton—Wilmington, Del., 6-11.
Jones, Grant and Jones—Gaiety, Brooklyn, 6-11.
Jansen, Marie—H. and B.'s, Brooklyn, 6-11.
Jones, Walter—H. and B.'s, Brooklyn, 6-11.
Keno and Welch—Harlem Music Hall 6-11.
Krause and Ross—St. Louis 6-11, Lyceum, Memphis, 13-18.

Krueck, Anna—Grand, Albany, 20-25.
Kendall, Ezra—Keith's, Phila., 6-11.
Kumins, The—Sam T. Jack's, N. Y., 6-11.
Kenyon, The—Palace, N. Y., 6-11.
Leech, Al, and Three Rosedowns—G. O. H., Nashville, 6-11, Columbia, St. Louis, 13-18.
Le Clair, John—Keith's, Boston, 6-11.
Leroy, Larry—Cook O. H., Rochester, 6-11.
Leon, Frank—Keith's, N. Y., Feb. 27-11.
Ladell and Francis—Keith's, Phila., 6-11.
Lewis and Blakely—Keith's, N. Y., 6-11.
Leroy and Morris—Novelty, Brooklyn, 6-11.
Leroy and Clayton—Pastor's, N. Y., 6-11.
Littlefield, C. W.—Keith's, N. Y., 6-11.
Lacy, Harry—Proctor's, N. Y., 6-11.
Lally Twins—New Gilmore, Springfield, 6-11.
Lavelle, Professor—Keith's, Boston, 6-11.
Lukens Brothers—Shea's, Buffalo, 6-11.
Lester and Jermon—Novelty, Brooklyn, 6-11.
Murphy and Reynolds—Worcester 6-11.
Meier, Dave—Auditorium, Phila., 6-11.
Mathieu, Mons.—Palace, N. Y., 6-11.
Moreland, Beatrice—Leland, Albany, 13-18.
MITCHELL, MASON—Des Moines, Iowa, 6-11.
McIntyre and Peak—Columbia, St. Louis, 6-11, Fountain Sq., Cin., 13-18.
Mudge, Eva—Pastor's, N. Y., 6-11.
Marinella, The—Sam T. Jack's, N. Y., 6-11.
Mitchell and Prince—Sam T. Jack's, N. Y., 6-11.
McDonald Brothers—Sam T. Jack's, N. Y., 6-11.
McAvoy and May—Harlem Music Hall 6-11.
Manola, Marion—Keith's, Boston, 6-11.
Merkel Sisters—Keith's, Boston, 6-11.
McCarty and Madden—Keith's, Boston, 6-11.
Manning and Weston—Novelty, Brooklyn, 6-11.
Nourse, Jack—Proctor's, N. Y., 6-11.
Nobles, The—Kanawha City, Mo., 20-25, Omaha, 27-Apr. 1.
Nibley, Fred—Poll's, New Haven, 6-11.
Ossman, Vess L.—Manhattan Theatre, City, Feb. 13—Indefinite.
O'Rourke and Burnett—Harlem Music Hall 6-11.
Ostrado—Keith's, Phila., Feb. 27-11.
Odell, Eddie—Keith's, Boston, 6-11.
Pattens, The—Palace, N. Y., 6-11.
Panzer Brothers—Shea's, Buffalo, 6-11.
Partello, The—Johnstown, N. Y., 6-11.
Power, H. H.—Johnstown, N. Y., 6-11.
Post and Clinton—Pastor's, N. Y., 6-11.
Poll, Dan—Brooklyn Music Hall 6-11, Gaiety, Brooklyn, 13-18.
Phasay Troupe—Keith's, N. Y., 6-11.
Palmer, Minnie—Palace, N. Y., 6-11.
Polo, Three—Gaiety, Brooklyn, 6-11.
Raymond, Lizzie B.—Memphis, Tenn., 6-11, Nashville, Tenn., 13-18.
Riley and Hughes—Lyceum, Memphis, Tenn., 6-11.
Redding, Francesca—Palace, N. Y., 6-11.
Royce, Ray L.—H. and B.'s, Brooklyn, 6-12.
Rapso Sisters—K. and B.'s, N. Y., Feb. 27-11.
Rice and Cohen—Keith's, N. Y., 6-11.
Rix, Mr. and Mrs.—K. and B.'s, N. Y., Feb. 27-11.
Reno and Richards—Cook O. H., Rochester, 6-11.
Royal Moorish Arabs—Auditorium, Phila., 6-11.
Reagan, James W.—Keith's, Phila., 6-11.
Review Comedy Four—Shea's, Buffalo, 6-11.
Romano Brothers—Novelty, Brooklyn, 6-11.
Reynard, E. F.—Novelty, Brooklyn, 6-11.
Rice Brothers—H. and B.'s, Brooklyn, 6-11.
Sherman, W.—Pastor's, N. Y., 13-18.
Swan and O'Day—Palace, N. Y., 6-11.
Stanton, Walter—Keith's, Phila., 6-11.
Sidman, Mr. and Mrs. A.—Pastor's, N. Y., 6-11.
Stewart Sisters—Shea's, Buffalo, 6-11, Haymarket, Chicago, 13-18.
Sie Hassan Ben Ali's Arabs—Sam T. Jack's, N. Y., Feb. 6-11.
Stine and Evans—Omaha 6-11.
Stratton, Zouaves—Keith's, Phila., Feb. 27-11.
Savoy, The—Pastor's, N. Y., 6-11.
Suits, Anna—Keith's, N. Y., 6-11.
Silvers, The—Keith's, Phila., 6-11.
Semson Children—Shea's, Buffalo, 6-11.
Stanley and Jackson—Shea's, Buffalo, 6-11.
Tanakas, The—Keith's, N. Y., 6-11.
Trolley Car Trio—Palace, N. Y., 6-11.
Vance, Clarice—Gaiety, Brooklyn, 6-11.
Webb, Kitty—G. O. H., Washington, D. C., 13-18.
Willett and Thorne—Harlem Music Hall, N. Y., 6-11.
Watson, Hutchings and Edwards—Hopkins', Chicago, 6-11, Orpheum, Omaha, 13-18.
Wood and Sheppard—Keith's, Boston, 6-11.
Williams, Gus—H. and B.'s, Brooklyn, 6-11.
Williamson and Stone—Proctor's, N. Y., 6-11.
Waterbury Brothers and Tenny—Gaiety, Brooklyn, 6-11.
Zimmer, John—Proctor's, N. Y., 6-11.
Young, Ollie—Columbia, St. Louis, 6-11, Milwaukee, 13-18.

Items: Among the big hits on the Kohl and Castie circuit are Josephine Gassman with her two pick-

THE NEW YORK DRAMATIC MIRROR

VAUDEVILLE.

ROSE MELVILLE as SIS HOPKINS

The Artistic Laughing Hit of the Season !!
at the Herald Square Theatre.

THE TALK OF THE TOWN.

EXTRACTS FROM DRAMATIC CRITICISMS, MARCH 1, 1899.

ALAN DALE, *New York Journal*.—But among these buffoons and buffoonesses there was one artist who 'got them by quiet methods that were simply conclusive funny.' I refer to *Miss Rose Melville*. * * * She appeared last night as "Sis Hopkins." * * * What a bonny funny woman is! * * * I can't recall a heartier laugh than that I enjoyed with *Miss Melville* last night, and when I can break into a guffaw my heart swells with gratitude and my vocabulary is at the artist's disposal. * * * *Miss Melville* may get a play of her own one of these days, and if she can, * * * I'll give my money to see her any day."

ACTOR DAVIES, *The Evening Sun*.—The most emphatic hit of the night, however, was scored by *Rose Melville* as *Sis Hopkins*, the gawky country girl, who don't believe in doin' nuthin' for nobody what won't do nuthin' for you."

LEANDER RICHARDSON, *Daily Telegraph*.—* * * Her performance was artistic in every particular and it evoked roars of laughter and a series of receptions every time she came on the stage after her first scene. She was the surprise of the evening and will be the most talked of women along Broadway to-day."

Address all communications for **MISS MELVILLE** to

FLEMING & NICHOLS, 114 W. 34th St., New York.

TO MANAGERS OF HIGH CLASS VAUDEVILLE:

"A bold on toast is wort mor'n a whole flock of sausages."—MARY ELLEN, POET.

CORRESPONDENCE.

(Continued from page 7.)

business. McKinley Club minstrels, of Dayton, O., 25; large audience; performance good. Isham's Octoors 27; crowded house. Si Plunkard 8.

BELLEFOINTE.—GRAND OPERA HOUSE (T. L. Hutchinson, manager): Dark.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Isham's Octoors 1.

NEWCOMERSTOWN.—CITY OPERA HOUSE (Yingling Brothers, managers): A Night at the Circus 6.

CARROLLTON.—GRAND OPERA HOUSE (Kemmer Brothers, managers): Dark.

MT. VERNON.—WOODWARD OPERA HOUSE (Clements and Stephens, managers): Dark.

OKLAHOMA TERRITORY.

EL RENO.—OPERA HOUSE (Wood Gresham, manager): Dark.

OREGON.

SALEM.—READ'S OPERA HOUSE (Patton Brothers, managers): Harry Carson Clarke in What Happened to Jones Feb. 22; good business; audience pleased. —ITEM: Harry Carson Clarke's co. closed its season here. Mr. Clarke went to San Francisco and the other members of the co. to Portland to join Cordray's Stock co. Nance O'Neill 10. The Spider and the Fly 11. Janet Waldorf 14.

LA GRANDE.—STEWARD OPERA HOUSE (D. H. Steward, manager): Dark.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): The biggest drawing card of the season was A Milk White Flag, which filled the house to overflowing Feb. 27. The performance was received most cordially. Mary Marble, as the Orphan, received the lion's share of applause; the co., as a whole, is strong and well cast. Johnson Comedy co. opened a five nights' engagement 28, presenting Once Upon a Time to a fair house. E. M. Crane was very clever, as were also the Little Major Sisters. Other plays: Rip Van Winkle, Canby's Cross Roads, The Pilot's Daughter, and That Girl Jerrie. The Sunshine of Paradise Alley 16.—HERSKER'S OPERA HOUSE (John Hersker, manager): Prospectose 6. 7.—ITEMS: John W. Dunne went to New York 26 and John Marble played his part in A Milk White Flag. The Johnson Comedy co. occupied boxes at the Grand 27 as guests of A Milk White Flag co.—B. F. Mitchell, manager of Mitchell's All Star Players, visited friends here 28.—Bert Koenig, former manager of the Academy of Music, Pottsville, has leased the Mahanoy City Athletic Park, and will conduct sports there this Summer.—Mrs. W. H. Cawley, of Shamokin, banqueted the Johnson Comedy co. at her home 25.—The New Boston Dramatic co. will produce Lady Audley's Secret 3. 4. They intend to go on the road.—The Schoppe Minstrels, a local co., will give a performance in Ferguson's Theatre, Shenandoah, 16.—Mahanoy City amateurs are rehearsing A Fatal Marriage for early production.—R. A. Johnson, manager of the Johnson Comedy co., is an old business man of this city, having resided here twenty years ago.

R. W. SHERTZINGER.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): The Heart of Chicago, with fine stage settings, drew a light house Feb. 24. The Little Minister 25. Kellar, assisted by his wife, delighted a large audience 27. A Stranger in New York attracted a very large house 1. The co. gave great satisfaction and the specialties of the McCoy Sisters, John D. Gilbert, and Gus Thomas elicited strong applause. Sowing the Wind 4. Decca Operatic co. 8. Under the Red Robe 9. Bennett and Moulton Dramatic co. 13-18. The Sunshine of Paradise Alley 29.—ITEM: Manager Charles Yecker, who was absent on account of illness in his family, has returned to his post.

SCRANTON.—LYCEUM (Burgunder and Reis, managers): Clever Fanny Rice pleased a good-sized audience in At the French Ball Feb. 24. Banda Rossa gave two delightful concerts to light houses 25. A Milk White Flag 2. Creston Clarke 3. In A Fool's Revenge, David Garrick and The Last of His Race Feb. 23; good house; excellent performance. A Milk White Flag 23; crowded house; delighted audience. Digby Bell in Joe Hurst, Gentleman 24; small house; fine performance. Kennedy's Players 27-28.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): Creston Clarke in The Last of His Race Feb. 23; pleasing performance. W. Hinton White 2. Guy Brothers' Minstrels 6. The Little Tycoon (local) 9. My Friend from India 15.—ITEM: The Elks will hold a social session 3.

SUNBURY.—OPERA HOUSE (W. C. Lyons, manager): Joseph Greene co. Feb. 24-25 opened to a packed house. Repertoire: Held by the Enemy, The Great Monopoly, A Prisoner for Life, My Wife's Friend, The Westerner, and Condemned to Siberia. Fields and Hanson's Minstrels 27; performance good; small audience. R. H. Johnson co. 13-18.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): Johnson Comedy co. closed a week of light business and unsatisfactory performances Feb. 25. Plays presented: The Pilot's Daughter, Canby's Cross Roads, Once Upon a Time, Velvet and Rain, Rip Van Winkle, and The Late Mr. Jones.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Joseph Greene co. Feb. 24 opened to a crowded house. Plays presented first half of the week: The Westerner, A Plain Old Irishman, and A Prisoner for Life; co. good. Kellar 6. The Real Widow Brown 11.

JEANNETTE.—OPERA HOUSE (A. L. Bethune, manager): Geneva, or the Mistletoe Bough (local) Feb. 23; large audience. A Put Up Job 25 by an amateur co. from Pittsburgh; poor performance. Peck's Bad Boy (return date) 10.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Coldsmit, manager): O'Hooligan's Wedding Feb. 21; fair audience; satisfactory performance. Cecilia Musical Club 27. S. R. O., a musical treat. Passion Play pictures 28; crowded house.

HANOVER.—GRAND OPERA HOUSE (J. Percy Borntz, manager): Cecilia Musical Club Feb. 2. Marie Decca Concert co. 9. Our Victories 15. Gus Hill's New York Stars 23.—ITEM: Professor and Mrs. Fred B. Nigle left 26 for Altoona, Pa.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Creston Clarke in The Last of His Race Feb. 25; fair business; excellent performance. Courtney Morgan co. 6-11.

NEW CASTLE.—ALLEN'S OPERA HOUSE (M. Reis, manager): Uncle Josh Sprucey pleased S. R. O. Feb. 23. Houghton Stock co. opened for a week 27 in Cheer Boys. Cheer, to capacity.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): Creston Clarke in The Last of His Race Feb. 27; delighted fair attendance. Natural Star 7. The Real Widow Brown 10. Under the Red Robe (benefit of Manager Walters) 13. Side Track 15. Faust 18. Wilson Theatre co. 20-25.

HAZLETON.—GRAND OPERA HOUSE (Markley and Appell, lessees; Ben J. Lander, manager): A Milk White Flag Feb. 25; S. R. O.; audience well pleased, especially with Mary Marble. Egypta (local) drew large houses 1, 2. Over three hundred people in the cast, with handsome scenic accessories and costumes. Considering the short preparation the opera was well given. A Texas Steer 7. Myers-Leybourne co. 9-11.—ITEM: George W. Hammersley, who managed the Grand for six years prior to this season, has associated himself with Manager Burgunder, of Wilkes-Barre, and will shortly take charge of the Grand Opera House in that city.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Remember the Maine Feb. 23 to packed house. The Broadway Girl 24, 25 to poor business. Some of the vaudeville features were acceptable. Decca Operatic co. 28 to good business. The singing of Marie Decca was a rare treat, and Miss Frankell, George Mitchell, and Forrest D. Carr received applause. Kellar 4. The Heart of Chicago 6. Sowing the Wind 7. The Real Widow Brown 10. Under the Red Robe 11. Miles Ideal Stock co. 13-18.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): Shea-McAuliffe Stock co. closed a week of profitable business Feb. 25. The plays given were: The Fire Patrol, Escaped from Sing Sing, Barred Out, The Man o' War's Man, The Southern Chimes, The Snakes of New York, and What Happened to Bones. They were presented capably. The Little Minister 27. The Heart of Chicago 28; good house; pleased audience. The Drummer Boy of Shiloh 24. Marie Decca Concert co. 6.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Appell, managers): A Milk White Flag Feb. 24; S. R. O.; admirable performance. Shea-McAuliffe Stock co. 27-28 in The Fire Patrol, What Happened to Bones The Man o' War's Man, Kidnapped, The Southern Chimes, Escaped from Sing Sing, Barred Out, and The Snakes of New York; fair business and performances. Katherine Rober co. 6-8. Kellar 9. Sowing the Wind 10. The Heart of Chicago 15. Macanney-Patton co. 20-26.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Babb, manager): Huntley Jackson Stock co. Feb. 25-27 in The World, The Fast Mail, The Tornado, A Night Off, The Convict, Wife for Wife, Monte Cristo, and The Middleman; large business; excellent co. Wall's 400 organized here; mostly local talent, opened 27 to S. R. O.; co. good. Creston Clarke in The Last of His Race 1; large and pleased audience. Before Santo 24. Human Hearts 6.

BELLE VERNON.—OPERA HOUSE (C. F. Eggers, manager): The stock co. (local) gave a very creditable performance Feb. 18, benefit 18th Pa. Regt. in The Ragged Cavalier to large audience. The Real Widow Brown 6.

TYRONE.—ACADEMY OF MUSIC (H. M. Day, manager): Cecilia Musical Club 1 pleased a large audience.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): Field's and Hanson's Minstrels 1; fair house. Marie Decca Concert co. 21.

LOCK HAVEN.—OPERA HOUSE (J. H. Mussina, manager): Creston Clarke Feb. 28 in The Ragged Cavalier to large audience. The Real Widow Brown 6.

TARENTUM.—OPERA HOUSE (Finney and Gilliland, managers): Roof-Garden Vandevere co. 4.

BELLEFONTE.—GARMAN'S OPERA HOUSE (William Garman, manager): Dark. No future bookings.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Next Door 11.

SHEFFIELD.—L. O. O. F. THEATRE (W. G. Le Roy, manager): Guy Brothers' Minstrels 11.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (C. F. Mishler, manager): The Little Minister Feb. 28.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Beeson, manager): Local minstrels Feb. 22 pleased a

large audience. O'Hooligan's Wedding 28; fair performance; medium business. The Little Minister 2. Passion Play pictures 3. Digby Bell 7.—ITEM: O'Hooligan's Wedding, having an open date 1, rested here. Business throughout the coke region is booming, causing an increase in the attendance at theatres.

FREELAND.—GRAND OPERA HOUSE (P. McGeehan, manager): —ITEM: P. McGeehan has been appointed manager of the Grand, and will devote his entire attention to it. There is no reason why under proper management our theatre should not be a success, and again become as it was for years one of the best theatrical towns of its size in the coal regions. The house will reopen 6 with White's Faust.

PITSTON.—MUSIC HALL (C. C. King, manager): Sam Pittman Stock co. opened for a week Feb. 27 to one of the largest and best pleased audiences of the season. The Electrician 28; crowded house. The Fortune Hunter and La Belle Marie 1. Clever specialties were introduced by: Baby Cecil, Mamie Lincoln, Harry G. Ross, the Glockers, and Cora Lawton Mitchell. Gus Hill's New York Stars 6. Hobson and Co. U. T. C. 8.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (J. O. Champion, manager): White's Faust Feb. 27 to a large and pleased audience. Cecilia Musical Club 4. Wargraph 6, 7. Decca Concert co. 10. Johnston Comedy co. 13-18.—ITEM: George C. MacLean, late with the Irene Taylor and David H. Woods co., is here for the Summer. He will open next season with Wether's Stock co.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Huntley-Jackson Stock co. Feb. 27-4, presenting The Tornado, The Fast Mail, The World, My Maryland, The Middleman, and Monte Cristo to big business. The Heart of Maryland 9. Said Pasha (local) 10, 11.

LYCEUM (Walter Robinson, manager): Robinson-De Vyne co. 27 presented East Lynne and The Streets of New York to light attendance.

JOHNSTOWN.—CAMBRIA THEATRE (L. C. Mishler, manager): O'Hooligan's Wedding Feb. 28; good business; poor performance. The Ivy Leaf 25; fair business. The Little Minister 1. Guy Brothers' Minstrels 2. Esther Lyons 7. Human Hearts 9. A Stranger to the Tropicana 11.

SPARTANBURG.—OPERA HOUSE (Max Greenwald, manager): Dark.

Ridgway Concert co. 27. Esther Lyons 6. Roberts Harper 7. Human Hearts 8. A Stranger in New York 10. Peck's Bad Boy 11. Decca Concert co. 13.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Dark.

RHODE ISLAND.

PAWTUCKET.—OPERA HOUSE (E. D. Jameson, manager): The Girl from Ireland Feb. 23-25; good business; general satisfaction. The Tarrytown Widow 27-1 canceled.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The Buttill Comedy co. commenced a week's engagement Feb. 27, presenting Infatuation to a fair house, giving satisfaction.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Warlogue 2. Frame Concert co. 9. True Irish Herbs 11.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): The Howad Atheneum co. to fair business Feb. 26. A Grip of Steel delighted a good house 27.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Frank J. Moses, manager): Sylvan Lee, hypnotist, closed a five nights' engagement Feb. 25; fair business; pleased audiences. Primrose and Dockstader's Minstrels 3.

SPARTANBURG.—OPERA HOUSE (Max Greenwald, manager): Dark.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (S. M. Bear, manager): Walker Whiteside in The Red Cockade Feb. 24 and Eugene Aram 25 to enthusiastic houses. Shore Acres 27; full house.

MITCHELL.—GRAND OPERA HOUSE (L. O. Gale, manager): Noble Theatre co. Feb. 23-25 to good houses. Slayton Jubilee Singers 1. Fredericks Lyceum co. 9-11. Eli Perkins 14.

TENNESSEE.

NASHVILLE.—THE VENDOME (Staub and Sheetz, managers): Roland Reed in His Father's Boy Feb. 28; large and pleased audience. Elks minstrels delighted a packed house 27. The co. was made up of the best local talent, assisted by Horace Golden, Charles E. Witt, and Mudge and Morton. Vanderbilt Glee Club 3. Eugenie Blair 6. The Toodle 1. The Little Minister 9.—GRAND OPERA HOUSE (R. S. Douglas, manager): Projecto 24-25. The Little Minister 9. The Little Minister 9.—GRAND OPERA HOUSE (W. H. Bear, manager): Little Lord Fauntleroy drew very large houses 24-25. May Blossom 27-28 opened to large houses. Baby Land continues to delight the audiences with her clever costumes.—NEW MASONIC THEATRE (R. C. Anderson, manager): The stock co. drew fairly in Trilby the opening week 20-25. The bill 27-4 in The Black Flag, which opened to light houses. Horace Golden and the trained horse "Jim Key" are the vaudeville attractions.—ITEM: Plunkett Greene gave a recital at the Tabernacle 21 before a large audience.

MEMPHIS.—LYCEUM THEATRE (Thomas J. Boyle, manager): In Spite of All was put on by the Hopkins Stock co. for the twentieth week of their engagement, beginning Feb. 24 to crowded houses. The vaudeville bill was particularly good and included Georgie Lingard, Caron and Herbert, and Al Leech and the Three Roselands. Carmen 6-11.—GRAND OPERA HOUSE (R. S. Douglas, manager): MacLean-Tyler-Hanford co. 27, 28. The Little Minister 9.—GRAND OPERA HOUSE (Colonel John D. Hopkins and his manager, O. B. Ellis, were here from Chicago 27 to testify in the suit of Jessamine Rodgers and Fred Bock against Colonel Hopkins for damages for alleged breach of contract.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Sowing the Wind Feb. 21. Andrews Opera co. 22-24, presenting Martha, The Bohemian Girl, Girofle-Girofle, Cavaliera Rusticana, and The Pines of Penzance; pleased audiences; business fair. Two crowded houses witnessed Roland Reed in The Woman Hater and His Father's Boy 25. Eugenie Blair 3. The Little Minister 7.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Tuchfeld, managers): The Herrmanns Feb. 29; large and appreciative audience. Jim Key Horse Show 20, 21; good business; performances satisfactory.—ITEM: Managers Woerner and Tuchfeld are making arrangements for a Summer opera season at their theatre at Highland Park.

BRISTOL.—HARMELING OPERA HOUSE (Hedrick and Gannon, managers): Georgia Minstrels Feb. 15; good performance; packed house. Martiny, hypnotist, 20-25; good houses.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Joe Ott 24.

TEXAS.

WACO.—THE GRAND (Jake Schwarz, manager): Scalchi Concert co. Feb. 20; fair audience; excellent entertainment. El Capitan 22; large audience; performance well received. William C. Mandeville and Kate Michalea deserve special mention. A Romance of Coon Hollow 23; fair business but failed to please. Devil's Auction 24 to capacity; excellent performance. Ben F. Grinnell, Mayme Mayo, Colby and De Witt, the Brothers Pantos, and Alexander Deacon deserve mention. A Day and a Night 27. Tim Murphy 28. Klimt-Hearn co. 1-3. Two Married Men 4. The Highwayman 6.—Y. M. C. A. HALL: Alexander Black's picture play, A Capital Courtship, pleased a large audience 24.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weiss, manager): The Signal of Liberty Feb. 18, 19; large audiences. Scalchi Concert co. 21 canceled. The Bostonians 22 in The Serenade; excellent performance. S. R. O. Devil's Auction 23; larger business than ever; good performance. El Capitan 24; good business; pleased audience. Coon Hollow 25; fair business. Tim Murphy 27

good business. Fabio Rennani 3. What Happened to Jones 4.

WISCONSIN.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Wilkins, manager): Clay Clement in A Southern Gentleman Feb. 22 and The New Dominion 23; crowded houses; satisfaction given. Stuart Robson in The Meddler 28; packed house; audience delighted. A Party March 4. Beach and Bowers' Minstrels 6, 7. Walker Whiteside 13. A Bachelor's Honeymoon 14.

RACINE.—BELLCITY OPERA HOUSE (C. J. Feikier, manager): a severe storm allowed only a fair-sized audience to enjoy Clay Clement's fine performance of The New Dominion Feb. 25. Beach and Bowers' Minstrels 2. A Bunch of Keys 5. Tammany Tigers 12. Walker Whiteside 15.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Clay Clement in A Southern Gentleman Feb. 21 had the house; play and co. well received. A Bachelor's Honeymoon 2; amusing performance; small house. Stuart Robson 1. A Bunch of Keys 4. Robert B. Mantell 14.

ASHLAND.—GRAND OPERA HOUSE (John Meiss, manager): Clara Thropp in A Doll's House Feb. 25 to a large and pleased audience. Walker Whiteside 8. John Griffith 14. On the Suwanee River 15. Beach and Bowers' Minstrels 18. Who Is Who 22.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Stuart Robson in The Meddler Feb. 27 to crowded house; best business of the season. A Bunch of Keys 3.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Violet King in The Little Dunkardess to good business Feb. 26; audience pleased. Hans Hanson 1; large house; well received.

RHINELANDER.—GRAND OPERA HOUSE (S. E. Stoltzman, manager): Local minstrels Feb. 22; packed house; performance enjoyable. War pictures 26, 27.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Flaten's Orchestra Feb. 26 to capacity.

SHEBOYGAN.—OPERA HOUSE (Robert Kohler, manager): Clay Clement in The New Dominion Feb. 24; fair house; entire satisfaction. Saxon Sisters 27.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Hans Hanson, with James L. McAlpin in the title role, pleased a big house Feb. 27.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): Walker Whiteside 10. What Happened to Jones 21.

APPLETON.—OPERA HOUSE (J. W. Throckmorton, manager): Reuter-Kanouse Concert co. Feb. 28 to poor business.

MERRILL.—BERARD OPERA HOUSE (Charles Quinn, manager): Reuter-Kanouse Concert co. Feb. 21; small but appreciative audience.

FOND DU LAC.—NEW CRESCENT OPERA HOUSE (William H. Stoddard, manager): Beach and Bowers' Minstrels 4.

LA CROSSE.—THEATRE (J. Strasiliipka, manager): A Parlor Match Feb. 27; large house.

PORTEGE.—OPERA HOUSE (A. H. Carnegie, manager): Pete Peterson 15.

GREEN BAY.—TURNER'S OPERA HOUSE (J. H. Nevins, manager): A Bachelor's Honeymoon 9.

WYOMING.

LARAMIE.—OPERA HOUSE H. E. Root, manager: Von Yonson Feb. 16 pleased large business. Arment's Concert co. and Davis U. T. C. canceled. South Before the War 27.—ITEM: Our Legislature has passed a law requiring ladies to remove all head gear during theatrical performances.

CHEYENNE.—OPERA HOUSE (Stahle and Bailey, managers): Von Yonson Feb. 17; fair attendance pleased. Stowe's U. T. C. 20; large house; specialties good. South Before the War 24.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Shepard, manager): La Belle Helene before large audiences Feb. 27-4. Lillian Russell, Thomas Q. Seabrooke, and Edna Wallace Hopper made hits. The Turtle 6-8. Field's Minstrels 9-11.—PRINCESS THEATRE (O. B. Shepard, manager): Cyrano de Bergerac is in its second week 27-4 and drawing good houses. The cast is the same as on the previous week, with the exception of Nadine Winston, who as Roxane acquitted herself most creditably. Alabama 6-11.—MASSEY MUSIC HALL (I. E. Suckling, manager): Lady Hale played before a large audience 27 and was warmly welcomed. Emil Sauer 2. Rosenthal 16.—ITEM: Illness has prevented Eleanor Browning from appearing with the Cummings Stock co. for several performances.

WINNIPEG.—THEATRE (C. P. Walker, manager): A Bunch of Keys Feb. 14, 15; fair houses. Ada Bothner had the leading role. Walker Whiteside 2, 4. On the Suwanee River 7, 8. Frank Daniels 10, 11. A Midnight Bell 16, 17. Kelly and Mason 18. John Griffith 24, 25. Sauer's Band 29, 30. Lewis Morrison in Faust 31.—GRAND OPERA HOUSE (W. H. Smith, manager): Clara Matthes Stock co. 20-25 in The Black Flag, Throwns Upon the World, The Rag Picker's Child, A Night Out, The Runaway Wife, and Charley's Uncle. Same co. 27-4 in The Flowers of the Forest, The Ruling Passion, and Goliath; increasing attendance. The company's specialties are a feature, particularly Emma Matthes' singing. Harold Nelson Stock co. will open 13 for two weeks, with Olive West as leading woman.

BRANTFORD.—STRATFORD'S OPERA HOUSE (Tuttle and File, managers): Scott's Minstrels to a packed house Feb. 24.—ITEM: The C. O. F. convention opened here Feb. 29 for one week. The local Foresters tendered the visiting delegates a complimentary concert. Among those that appeared were Lesser McCallum, elocutionist, and James Fox, comic singer, a brother of Beuben Fox.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowne, manager): Plunkett Greene 1. Al. G. Field's Minstrels 3, 4.—GRAND OPERA HOUSE (Joseph Frank, manager): Paul Casenove Feb. 27, presenting David Garrick, Pug and the Baby, The Two Orphans, Don Caesar de Bazaar, and The Three Guardsmen.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Spears Comedy co. in The Red Cross Nurse, The Senator's Daughter, Mabel Heath, and A Wife's Peril Feb. 21-25; good business and performances. Donegan's Southern Plantation Specialty co. opened for one week 27 to big business; performance fair.

VANCOUVER.—OPERA HOUSE (Robert Jamison, manager): Who Is Who Feb. 28. Lewis Morrison 9.—CITY MUSIC HALL: Edison's war pictures 20-25 to big business.—SAVOY THEATRE: Stock Vaudeville co.; good performances; excellent houses.

QUELPM.—ROYAL OPERA HOUSE (A. J. Small, manager; A. M. Dubois, representative): Scott's Minstrels Feb. 27; fair business. Boston Ladies' Military Band 28. The Sleeping City 3. The World Against Her 9.

BERLIN.—OPERA HOUSE (George O. Philip, manager): Scott's Minstrels Feb. 28; good performance; fair house. The World Against Her 3. The Sleeping City 4.

VICTORIA.—THEATRE (Robert Jamison, manager): Black Patti's Troubadours 1; good performances. What Happened to Jones 7. A Midnight Bell 13.

LONDON.—GRAND OPERA HOUSE (A. E. Root, manager): Scott's Minstrels 4. Plunkett Greene 7.

WOODSTOCK.—OPERA HOUSE (W. D. Emerson, manager): Scott's Minstrels 2. Stetson's U. T. C. 16.

KINGSTON.—VICTORIA THEATRE (A. Lesser, manager): Dark.

CHATHAM.—GRAND OPERA HOUSE (R. A. McBean, manager): Dark.

ARENA.

FLATONIA, TEX.—Morris Brothers' Dog and Pony Show Feb. 18 to good business; best of satisfaction. Co. jumped from here to El Paso, about 600 miles.

NOTES.

George B. Lowry, of Shenandoah, Pa., will put a small circus on the road early in the Spring.

The applications for shares in the stock of a company recently organized to manage Barnum and Bailey's Circus in England are reported to have exceeded all expectations.

Mrs. "Tody" Hamilton, wife of the famous press agent of Barnum and Bailey's Circus, has

been seriously ill in London. She is now convalescent.

Savage South Africa will be the spectacle at Earl's Court, London, this Summer.

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At every point her acting was finished, but she gave a thrilling display of her reserve powers at the crisis of the play when her husband accused her of a deception she cannot deny.—*Syracuse Eng. Herald*.

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The newcomers also acquitted themselves capitally. Equally well was this the case with Miss Tilset, who in the little part of the French maid, was honored with a recall and made a most favorable impression.—*Cincinnati Enquirer*, Dec. 5, 1898.

Miss Tilset was recalled by the audience.—*Cincinnati Post*, Dec. 5, 1898.

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